THE
KINEMATOGRAPH
And LANTERN WEEKLY
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MARCH 11, 1909.

Uncertainty!

March 1st or March 15th?

THE film trade has been in a markedly unsettled state for many months, but it is safe to say that a greater confusion has never existed than that which obtains at the moment of writing. On Monday last, March 1st, the agreement summarised in our last issue was laid by certain makers before film buyers for signature. It had already been decided by the buyers (as a result of numerous meetings to discuss the manufacturers' terms) that the agreement should not be signed, but when the date arrived on which the new state of affairs was to commence, the buyers found their situation simplified from the fact that the agreement was propounded by only a proportion of the firms who were announced to have signed at Paris. This unfortunate state of affairs appears to have arisen from a misunderstanding between the Paris firms forming the Convention, and the English makers forming a Committee for this country. The French firms, it is stated, believed that March 15th was the date on which the new order of things was to come into force; the English firms on their side dated their agreement March 1st. The result of this was that while the English makers and certain of the foreign firms directly represented here practically cut off sales, the agents of French and Italian firms, lacking instructions from head quarters to the contrary, continued to sell on the old terms.

To Sell or Not to Sell?

Enquiries among buyers and manufacturers themselves lead us to believe that the following represents the present state of affairs.

The Urban Co. are issuing very few English subjects while affairs are in the present unsettled conditions, but subjects from Paris are for the present being sold without restrictions.—The Walturdaw Co. are refraining from issuing any new subjects for a week or two.—The Warwick Co. are also holding back their subjects.—The Hepworth Co., will supply films only to those buyers who sign the agreement. The Nordisk Films Co., Vitagraph Co., Gaumont Co., and Williamson, Dressler & Co., Ltd., make the same statement—the latter are holding back the majority of their subjects.—Messrs. Walter Tyler, Ltd., agents for Eclair, Aquila, Itala, etc., are selling their films as before, without restriction.—Mr. R. Prieur, agent for Lux, is also selling as before. We also understand from members of the trade that Messrs. Pathe are continuing sales for the present, Mr. Brockliss, agent for the Melies films, is "lying low" until matters become more settled.

Possible Adjustment.

The above must not be taken to mean that the agreement will not be enforced. It signifies a postponement and not an abandonment, and it is expected that March 15th will see a serious beginning on the part of all Convention manufacturers. It cannot be denied, however, that the buyers have by the present condition of the trade been enabled to fill up their shelves with the subjects of firms who have not yet altered their method of business. In conversation with members of both parties, one gains the impression that even at this late date there would be every prospect of an agreement being arrived at (and many on both sides are anxious for peace) if only each side would agree to meet the other with a view to a friendly discussion of the various points at issue. It is doubtful if the opposition to the makers' proposals is not inspired more by the fear that the present conditions are only the "thin end of the wedge," rather than by dislike of those conditions themselves, which are admitted to be quite trifling by many of the buyers.

A Wrong Reading.

This fear is a perfectly natural one, but manufacturers one and all assure us that so far from entertaining the intention of gradually putting the renters out of business, they are quite prepared to give any reasonable guarantee which the renters may require that the present agreement will not be used as a basis for further and more stringent demands in the future. One of the makers, speaking to a WEEKLY representative, stated that the rental schedule which is the main bone of contention in the present agreement, was not settled without giving the renters an opportunity of determining the figures, and that opportunity being refused, the makers had no alternative but to make the best arrangement they could. The same gentleman added that there was a wide misapprehension of the terms of the agreement. One renter protested that his sole objection to it was that he would have to return his films in sixteen weeks! When it was pointed out to him that that condition had been dropped for the present, he read the agreement through and expressed the opinion that he saw nothing objectionable in it and would sign if other buyers would consent to do the same. We have alluded to the document offered for signature by the makers, as an "agreement." It is pointed out to us, however, that it is not and was not intended to be a legal document, and an action at law could not be taken against a buyer who signed it and then broke its conditions. All that could be done in such a case would be that the name of the delinquent would be circulated and his supplies of films cut off.

Plans of Campaign.

If a real war is decided upon between the rival parties, the manufacturers will, of course, develop the rental business for all they are worth, and they assert that they have several schemes up their sleeves in this connection

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BRITISH MUSEUM

which would give them a decided advantage. As an instance it is whispered that some five or six makers who do not at present rent, contemplate if circumstances make it necessary, starting a joint rental business. Against this the other side allege that they have enough films to keep them going for six months, at the end of which period they will have themselves begun making, and, by providing capital, enabled a number of small firms to materially increase their output. They assert further, that the films of all the American makers, except Vitagraph, are open to them, and that they will have no difficulty in obtaining from America prints of the Convention films refused to them here. It is even asserted that no difficulty will be experienced in obtaining the desired films in this country, by the agency of firms who will sign the agreement and hand over the films to the opposition. It must be said, however, that this optimistic view of matters appears a little far fetched when one remembers the manufacturers have the power of cutting off supplies from anyone breaking the agreement. So things, at present, remain at a deadlock. Is it too late to hope that a *real* trade congress might still make amicable settlement possible?

The French Position. If one may form an opinion from articles in the Trade Press, affairs in France just now are in little better state than over here. *Kinema* in a review of the situation, first of all sketches the causes of the present trouble. It points out that increasing competition rendered it necessary to produce more and more expensive films, the cost of which led the makers in several cases to dispose of stock at considerably reduced prices, in order to recoup at least a part of their outlay. This habit of selling films at a cut price shortly after their issue, very nearly brought about the ruin of one of the largest companies, and was to a large extent responsible for the financial difficulty of many makers. At the same time, at the very moment when in order to remain solvent the manufacturers needed increased sales for their subjects, the practice of hiring grew to such an extent that the buyers actually diminished; more than one firm stating that they found difficulty in disposing of less than a hundred copies of a film, where before they easily sold three or four hundred. Part of this reduction was of course due to the loss of the American market, but a certain proportion undoubtedly to the causes indicated above. *Kinema* proceeds to a study of the cost of producing a negative, which it points out is particularly heavy in the case of dramas or elaborate fairy stories, calling for special staging and expensive acting. It comes to the conclusion that when all allowances have been made, the manufacturers in the most favourable cases make a bare twenty per cent. on his outlay, and the greater part of this will in many cases be swallowed up in commissions, allowances for unsold films, etc. This is the state of affairs which led to the Paris Convention, the outcome of which is regarded with some alarm by certain sections of the trade, and the manufacturers have found it necessary to make a declaration, that there is no intention of bringing about the extinction of any section of the trade, the agreement being designed to benefit renters as much as manufacturers.

The Agreement Modified. In their statement the maaufacturers deal with several points in the original agreement which have been severely criticised. First with regard to the four months' life allowed for the film, criticism has led them to reconsider the justice of this term. They make reference to the fact that certain films are used intermittently, that others of an educational nature are displayed at still longer intervals, and that the life allowed the film in the States is for the longer period of seven months. As to the date of March 1st, fixed for the commencement, the manufacturers now admit that it was impracticable to start on that date, and assert that a further period of time is necessary to enable them to come to terms with their clients and very probably still further modify the terms of the Convention, in order to finally arrive at a just and equitable agreement which will further insure the interests of all sections of the trade. With reference to second-hand films, it is pointed out that their abolition is desired by the more respectable showman as well as by the makers, inasmuch as it is possible for unscrupulous men to buy worn out films and give shows at ridiculous low entrance fees, such shows, apart from their direct and injurious competition, being prejudicial to the reputation of the trade as a whole. For the present, things in France are as unsettled as they can be, and the whole trade is waiting for the new proposals of the manufacturers which are to be discussed with a few of the leading film buyers, and it is generally hoped that the conciliatory tone which is now general will lead in a short space of time to an end being put to the present crisis in the trade. *Kinema* asks for good feeling and a spirit of conciliation from both sides. We may be allowed to express the same hope with reference to the present state of affairs in England.

The Kine and the Law. Mr. W. S. M. Knight, the barrister who has specialized in kinematograph work and whose article on "The Kinematograph and the Law," which apparently has incited a Mr. Weller to fill a column in *The Stage*, writes as we go to press: "Since my reply to Mr. Weller was written, the Board of Trade have appointed a committee to consider the points wherein the Convention is inconsistent with English law, and to advise how far, if at all, the law should be amended in order to accord with the Convention. This is a remarkable confirmation of my view that it is to amendment of the law that attention should be directed and not to the possibility of alteration or modification of the Convention." Mr. Knight is a prospective member of Parliament for an eastern division of London, an alderman of St. Pancras Borough Council, and an active member of the London County Council, and he has been prominently engaged in several legal matters affecting the trade when his ready grasp of technical matters and his legal ability materially assisted the result.

The Public Hall, Carlisle, of which Mr. Sidney Bacon is the lessee, is doing record business this week. They have the great international boxing contest between Britt *v.* Summers, and this picture goes splendidly. Other pictures there this week are Miss Trot, William Tell, The Mystery of Edwin Drood, also Ben Jackson, the great Banjoist.

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WALTURDAW

Was it a Serpent's Bite ?

This is a good bustling comic with many hearty laughs, and can be recommended as a sure draw. The plot deals with the adventures of two mischievous boys, who fasten a needle to the end of a stick with which they prick passers by, including policemen, lovers, milkman, etc., who each imagine they have been bitten by a serpent. The boys are finally caught and duly punished after a sharp and comic chase in which all the characters take part.

Length 300 feet **Price £7 10 0 (less 33⅓ per cent)**

The Lighthouse Keeper.

We confidently recommend this film to the notice of showmen as the best-staged British subject produced for many months. An interesting story of an old lighthouse keeper who, after drawing a sum of money from the bank, is attacked by two "land sharks"—male and female. After a struggle he succeeds in escaping from them and duly makes his way to his lighthouse home, where his daughter is anxiously waiting his appearance. He places the money in a candlestick below the candle, and then makes his way to the top of the tower to trim the lamps. The two villains whose earlier attempt to seize the money has been witnessed, break into the tower during the night, attack the old man and, leaving him senseless, proceed to search for the money—without success, although in looking through the tower one of them actually carries the candlestick containing the coins. The keeper's daughter meanwhile has discovered her father's senseless body, and gives an alarm signal, which is seen by a coastguard. The lifeboat is seen being launched (a very striking scene), and the sturdy sailors capture the thieves and revive the old man, who adds to the discomfiture of the wretches by showing them the simple hiding-place of the coins for which they were searching.

Length 590 feet **Price £14 15 0 (less 33⅓ per cent)**

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An exhilarating comic subject. Two young men are bathing in the river close to a notice-board saying "no bathing allowed." An old lady seeing them, brings two policemen on the scene, who, on the swimmers refusing to yield themselves up, partially disrobe and enter the water to bring them to account. While the struggle is proceeding, Weary Willie and Tired Tim arrive on the scene and appropriate the uniforms, and on the bobbies emerging with their captives they are compelled to don the ragged garments left by the tramps.

Length 265 feet **Price £6 12 6 (less 33⅓ per cent)**

The "Walturdaw" Co., Ltd.,

10, DANE STREET, HIGH HOLBORN, LONDON, W.C.

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Weekly Notes.

BY "STROLLER."

I AM pleased to know that "Round the Shows" is of direct value to all classes of readers. Renters tell me that from this page they learn exactly what is being shown throughout England; exhibitors say that they receive knowledge of what others are doing, which is particularly useful in keeping their programmes up to the standard; and manufacturers are able to trace their productions in their journey round the provinces.

* * *

I WANT to still further increase the utility of this department, and am prepared to put operators who will send their lists of subjects and any information or particulars which would be of interest to our readers upon our free list. I particularly appreciate personal paragraphs, which, besides keeping the operators' names in front of the trade, interest our readers and keep them informed of individual doings.

* * *

FROM the Central Hall, Wigan, I have received a printed form which should be exceptionally useful to operators and exhibitors. Such a form is useful in all manner of circumstances, but more particularly to acquaint us with what the respective showman is running for the week. The form is headed with a line for the town, a line for the name of the hall, and following these are ten lines on which are written the titles of the films in the order that they run on the spool; at the foot is the date and the name of the operator, and a space left for remarks.

* * *

"G. H. L." writes me from Glasgow this week:—"As a hirer of films I think it would pay agents or renters to supply printed synopsis of their subjects with the spools. I and others experience the need of this, and if it were provided it would help exhibitors and tend to the improvement of the show and enjoyment of the patrons. I know that exhibitors object because opposition firms take advantage of the information offered by the synopses and interpret the subjects in a way detrimental to the firm who originally introduced them, but in my mind this is not sufficient reason."

* * *

I HAVE had similar suggestions on other occasions, and have known that many showmen take advantage of our descriptions of the new films for this purpose. Several firms are having reprints of these descriptions and have found them valuable advertising adjuncts. So much depends upon having interesting advertising matter both on the bills and for the use of the local press, and I agree with "G. H. L." that where it is possible to send synopses of subjects they are duly appreciated.

* * *

LAST week in our notes of those firms who were signatories to the Paris Convention appeared the names of Aquila, Eclair, and Itala. I find that the names of these three firms should not have been inserted as agreeing to the hire tariff suggested by the English committee, and I have been desired to inform our readers accordingly in the present week's issue. The agents, Messrs. Walter Tyler, Ltd., are selling the subjects issued by these three companies without restriction.

* * *

The Camera House Athletic Club were good enough to invite me to their second Annual Dinner, at Anderton's Hotel, on Saturday the 6th inst. Mr. W. F. Butcher presided, and after dinner, a concert was given which was voted a hearty success. The professional talent was exceedingly strong, the comic songs of Mr. George Buck being deservedly encored, whilst the Waltz song from Tom Jones, rendered by Miss Brogan, was excellent. Among other artistes, Mr. Percy Stanhope with a ventriloquial entertainment was well received, Mr. Fred Everill, Mr. Jefferson Nell and Mr. Markham Ashberry all helped toward the spending of a very pleasant evening. During the evening the usual toasts were given, that for the King and Consort being very heartily responded to. In spite of the inclement weather, the number present was over 150, among them many ladies helping to make the evening a very pleasant one.

* * *

IF any evidence were needed of the vitality of the living picture trade to-day, it would be found in the ever increasing number of companies registered weekly with the object of exploiting one or other section of the trade, and further in the profits made almost from the outset by these concerns. I am glad to notice that the directors of Cinema Palaces, Ltd., have been able to declare an interim dividend of 10 per cent. for the 10 weeks to February 27th. Among new companies registered this week I note the Improved Bioscope Company, whose object is to carry on the business of living picture exhibitors.

* * *

THE Gaumont Company issue a warning to those persons who may be disposed to infringe the rights in the Burns-Johnson film which they share with Mr. Hugh McIntosh, the promotor of the contest. The Gaumont Co. announce that proceedings will immediately be taken against infringers.

* * *

IN connection with their clever subject, "The Last Days of Pompeii," the Warwick Trading Company have prepared an interesting little brochure containing a detailed description of each scene in the film, with interesting reproductions of some of the most striking episodes. These, we understand, they are prepared to supply to showmen who may desire to give their audiences a souvenir of a particularly fine film. Showmen should be glad to take advantage of the offer, and should apply for further particulars to the Warwick Company.

* * *

THE Warwick Cinephone, by the way, is going ahead, and nowhere more strongly than in Aberdeen, where Mr. Dove Paterson, at the Gaiety, installed one of the very first outfits to reach Scotland. The Warwick showed me a letter from Mr. Paterson this week in which the enterprising Scotch showman remarks that such songs as "The Galloping Major" are calculated to place the instrument on the high road to success as a real entertainer. "It would have done your heart good," remarks Mr. Paterson, "to have seen its effect every night at the Gaiety." This letter is only one of many of a similar nature and in my opinion the Warwick Company are particularly to be congratulated on the class of song they are recording. Their record of "I Fear No Foe" is an artistic treat.

* * *

I ADVISE showmen in Yorkshire and the north to get into touch with the New Century Film Hiring Service at Bradford. The management have just that knowledge so essential to create success, and they will send a catalogue in reply to a postcard.

Harassing Restrictions.

Mr. H. J. Williams has a letter in the *Islington Gazette* with many of the expressions of which members of the trade will find themselves in hearty agreement as to the proposed legislation affecting kinematograph entertainments. "How many of our wise councillors have ever seen a kinematograph?" asks Mr. Williams. . . . . "Here are Councils doing what they can to help the unemployed, and then so dense as to harass a trade and throw out hundreds who are getting a living. . . . . A shop cannot make side exits. The front exit is quite enough for such a small number. The theatres have no greater exits compared to their thousands of people in them."

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Members are allowed to purchase all Films and Cinematograph Apparatus as heretofore, subject to same having no restrictions whatever.

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Exhibitors, Showmen, and Traders in all parts of the United Kingdom are requested to apply for particulars without delay. Address all communications to the Hon. Sec., CHAS. W. LOVESY,
at the Registered Office 12 SOUTH SQUARE, GRAY'S INN, W.C.

KINEMATOGRAPH COPYRIGHT

A REPLY TO A CRITICISM.

By W. S. M. Knight, Barrister-at-Law.

In the issue of this journal of the 11th February there appeared an article under this heading, in which the writer committed himself to a certain opinion, as follows:—

(1) That the Courts have not yet decided that a copyright drama may be infringed by a kinematographic representation.

(2) That the manufacturer of a kinematograph film representing a copyright drama, even if the law should be that the representation thereby is an infringement of the drama, cannot be successfully proceeded against in respect of a public representation of the film by an exhibitor who is not, and does not exhibit as, his agent; and

(3) That the International Convention recently signed by Great Britain, if ratified as signed, will permit manufacturers, subject to the foregoing as to agency, to represent the copyright dramas of English authors, but not those of authors belonging to the foreign countries which are parties to the Convention.

This opinion is stated in the article very precisely, and in some parts frequently. This opinion, too, is an absolutely accurate statement of the law. No lawyer would have ventured to challenge it, based as it is on the judgment in Karno v. Pathé Frères, and supported by the authority of all the legal journals and authors who have commented upon and criticised that case. But where the lawyer is silent the layman makes himself heard. Mr. Bernard Weller, in a long article in *The Stage*, throws down the challenge.

One would have thought that a layman, undertaking an attack upon the opinion of an expert in respect of a matter within that expert's peculiar province, would proceed with a certain amount of diffidence and caution. Mr. Weller evidently thinks otherwise. He is bold and incautious. For that, however, he may be forgiven. But he is rude, too! Thus, the article he criticises is "sadly inaccurate," and I am "a very loose and careless writer, and, moreover, wrong in my law." Again, I am guilty of a "ridiculous misrepresentation," and so on. And all this because the legal opinion in the article is as stated above. Perhaps, though, the rudeness is unintentional, the peculiar phrasing in parts of *The Stage* "criticism" being merely instances of up-to-date Wellerisms.

The opinion contained in the article, as re-stated above, is, as far as any legal opinion can be, perfectly sound. The readers of this journal may rest assured as to this. Even Mr. Weller unconsciously supports it. The main point is that there is yet no authority in support of the view that a copyright drama is capable of infringement by a kinematograph representation thereof. Hear Mr. Weller: "*Assuming that a film publicly exhibited is a dramatic piece under the Acts*, then the law does not allow anyone to represent it, or cause it to be represented in this way, if the film is plagiarised from a copyright play. In these circumstances any person representing or causing representation is liable for infringement of copyright." Just so. The article in this journal simply stated that it was an open question whether a kinematographic representation of a drama was such that it could constitute a legal plagiarism of the drama. Mr. Weller simply assumes an answer to that question in the affirmative. That may be Mr. Weller's opinion, but it has no practical value or weight. He is even careful to lay stress on the fact that it is only upon assumption that his argument rests.

It is also said that I overlooked the fact that Mr. Justice Jelf, in the King's Bench Division, expressed the opinion that a kinematographic representation of a copyright play is an infringement. As to this it is sufficient to reply distinctly and emphatically that no such opinion has yet been judicially expressed in any English case or court by any judge. In support of this statement I need only refer Mr. Weller to the judgment in the Court of Appeal.

Again with regard to the convention. Mr. Weller set out at considerable length the particular article of the convention and a great deal of matter more or less revelant to it. After this, however, he sums up by stating that there is power for a country to ratify the convention with reservations. This is not in dispute. Such a power is frequently in evidence in regard to provisional international conventions. The position in this case is simply that if the convention is ratified as it now stands, then there is at least a possibility that position in regard to foreign authors will be as stated in our previous article. The object of the article was to state the position as it now stands, and incidentally to awaken the interest of those concerned. It may be presumed that for some reason or other, our critic does not like this, for he refers to the idea of protection for foreign owners as merely a "bogey" of my imagining. If my statement of the position was a "completely mistaken" one, then not even a "bogey" can have been raised by me. If I was correct then, without some reservation on ratification or an alteration of English Law, an injustice will be done to English interests. The word "bogey" can hardly apply to the prospect. Indeed Mr. Weller though he used the word "bogey," appears to deal with the subject as one, to him, of the gravest importance.

The fact is, that Mr. Weller has undertaken a task of criticism without sufficient understanding of the point of the argument he assumes to criticise, He proceeds in his criticism from the point of view of—to quote his own sub-heading—"How to protect Stage Pieces." That was hardly the point of view of our article. It is interesting, however, to follow Mr. Weller when he abandons the role of critic, and takes up the substantive position of a "legal" adviser, and suggests a means by which, under the present law, a stage piece may be protected from kinematographic infringement. He advises photography! He suggests that the owner of the copyright should photograph his stage piece, register the photograph, and proceed through his copyright in the photograph. He quite forgets that every photograph is original, and capable of protection from copyright, if taken by independent effort, and that the copyright existing in any particular photograph cannot prevent any other person from similarly photographing the same object by independent effort. I do not think, therefore, that Mr. Weller has yet found in photography as he claims, "a simple and sure remedy for kinematographic piracy of stage pieces by unscrupulous firms."

"Urban" "Eclipse" & "Radios" Films

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Picturesque and romantic views are afforded of the Kyoto river and rapids, the streets of Kyoto and Yokohama, the markets, auction sales, park, lake and fountain scenes, etc.

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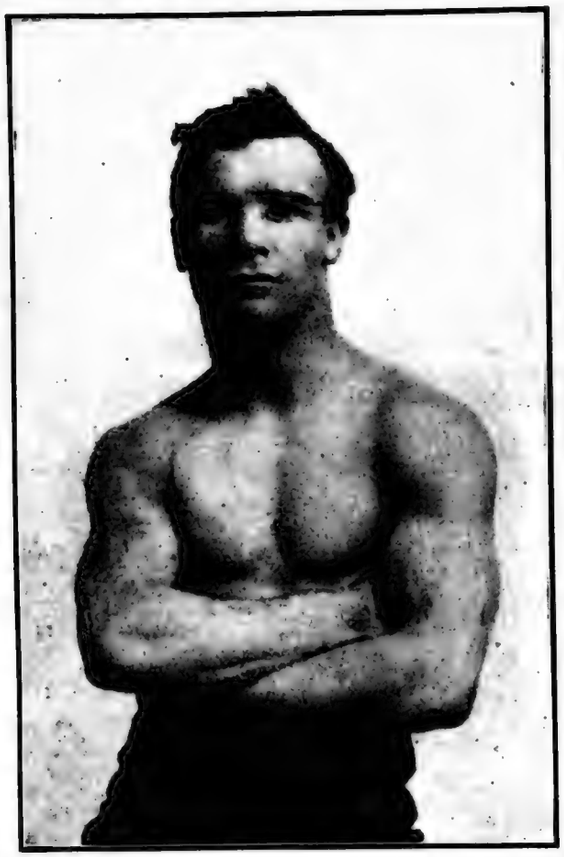

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Telegram, received March 1st, 1909—

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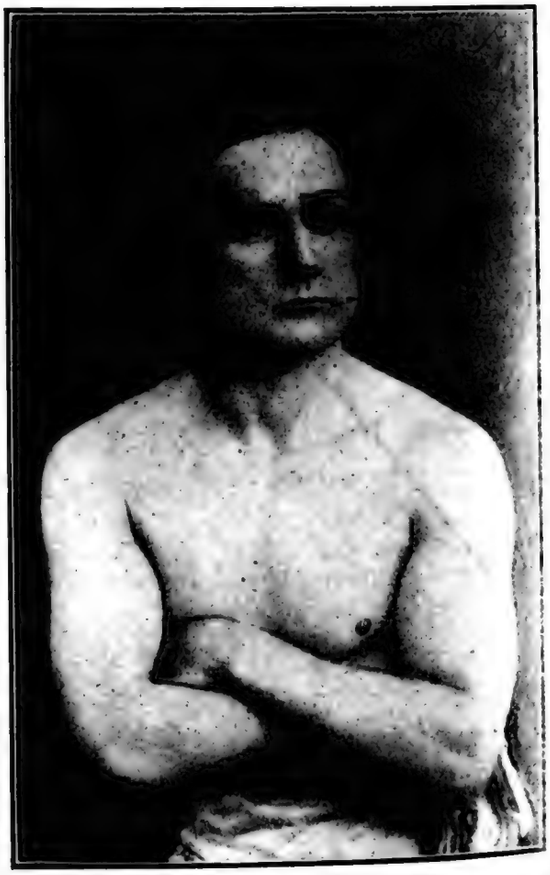

News and Notes.

American Valuation of Kinemacolour.

The *Daily Mail* is responsible for the statement that, immediately following the demonstration of the Urban-Smith colour films at the Palace Theatre, an offer was made of £50,000 for the American rights of the invention.

Electric Theatres in the Provinces.

The Electric Theatres (1908), Ltd., has taken over the sites arranged for by Provincial Electric Theatres, Ltd., with a view to opening in the provinces a circuit of theatres similar to those operated by the company in London.

G. M. Bridges & Son, Ltd.

was registered on the 10th February. Capital £7,000, in £1 shares. Objects: To carry on the business of scenic artists, exhibition contractors, bazaar, shop and public decorators, contractors for kinematograph and lantern work, etc. Private company. Registered office, St. James's Hall, King's Lynn, Norfolk.

An International Theatrical Exhibition

is announced by *La Cinematografia Italiana* to be held in Milan in 1913, under the presidency of the Duke Guido Visconte of Modrone. Kinematography will take a most important place in the exhibition, and will be displayed in all its stages from the manufacture of the virgin film base to the photography of a picture in the studio, the manipulation of the film in the various processes of development, and finally a practical demonstration of the completed film.

Brixton's Sunday Shows.

There was a Men's Meeting at Clapham recently, which the *South London Press* reports under the heading "Brixton Morals Endangered by Sunday Kinematograph Entertainments." Reading the report, we find no reference to a living picture show by name by any speaker, but, apparently, the place to which exception is taken is a certain railway arch in which shows are given on Sunday, which are much frequented by the youth of both sexes of the district. The Rev. A. J. Waldron made a violent attack on the entertainment in the usual vague terms. We are always asking for *facts* in cases like this and never getting them. Will the reverend gentleman in this case particularise any subject which has been exhibited to his knowledge of an immoral character? Has he seen the show himself or is his knowledge secondhand? Until we get an answer to these questions neither we, nor, we believe, the municipal authorities to whom he appeals, are likely to take the Rev. A. J. Waldron's accusations seriously.

The Councils and Living Pictures.

The Borough Council of Kensington has decided to ask the Home Secretary to initiate legislation to require the licensing of all premises converted for use as kinematograph shows, such legislation to apply, not to London alone, but throughout the country; also, that steps be taken to ensure that only competent persons be allowed to operate the apparatus. It was resolved, by the Greenwich Borough Council, on the recommendation of the General Purposes Committee, that in order to secure the safety of the public in unlicensed premises where kinematograph shows, etc., were in progress, representations be made to the Home Secretary with a request that the Government would prohibit such entertainments. Councillor Ross moved that the report be sent back to committee, saying that the matter affected places of worship where kinematograph entertainments were given.—Alderman Soames, who seconded, characterised the recommendation as "grandmotherly legislation."—The amendment was lost.

The Burns-Johnson Pictures.

Newspaper reports from all parts of the country testify to the immense interest taken everywhere in the film of the great fight, controlled by Gaumont's. Mr. Sydney Carter had big crowds at the Colston Hall, Bristol, where he exhibited the pictures last week. Alluding to the same series, as included in the New Century Pictures at the Grand Assembly Rooms, the *Yorkshire Evening Post* remarks that the combatants refought their fight four times before large audiences on the opening day. Mr. A. M. Graham, the manager here, adds greatly to the interest of the pictures by his informative lecture. Middlesbro' is another town where the film has been an immense draw, the local Empire Palace being packed every day last week while it was included in the bill.

"The Globe,"

quoting the *New York Tribune*, remarks on the value of the living picture machine in reproducing at a comparatively fast rate processes which are, in fact, so slow as to be almost invisible to the naked eye. It instances the slow growth of a flower, the opening of a rosebud, the bursting of a lily, etc. Although the growth of a flower from seed to maturity invariably occupies a comparatively long period of time, the whole operation is shown on the screen in no more than five minutes. We may add that our American friends have been anticipated in this as in some other matters by English enterprise, the Charles Urban Trading Company putting into effect the photography of a plant in the manner described many years ago.

Messrs. Hughes & Company

write to point out that they are the makers of the Photo-Rotoscope peep show or outdoor theatre which we recently recommended to an enquirer as a method of starting in the show business. They point out that they are not only the makers of the lamp, but the actual originators and patentees of these peep shows, which they have been selling for many years. It may be pointed out that, with Passion Week coming, an increased demand for slides for religious purposes may be anticipated, and Messrs. Hughes point out that they have in stock some 5,000 sacred and scriptural slides, reproductions of sacred paintings, etc., and strikingly hand coloured. It is interesting to note that all the effects and slides used by Miss Loie Fuller are produced by Hughes & Company.

Spencer's Theatrescope Company.

The immense strides recently made in the kinematograph industry in Australasia are, by common consent, to a very large extent due to the enterprising gentleman whose name is principally associated with the entertainment given at the Lyceum, Pitt Street, Sydney. Mr. C. Spencer has, however, recently launched out in a determined manner in several new directions, and besides controlling touring companies in all parts of the Commonwealth and New Zealand, has succeeded in building up one of the biggest hire businesses in the world. Mr. Spencer, has also probably done more than any other man to advance the manufacturing side of the industry in Australia, where a very short time ago local made films were quite unknown. It will be recalled that the Burns-Johnson match was filmed by his company, and we understand that an improved plant has been installed at Sydney which will shortly be devoted to the regular issue of Australian films of various other classes. Mr. Spencer has sent us an interesting collection of programmes of the Lyceum, among them several of special nights when the entertainment has been honoured by the presence of some of the chief men of the Commonwealth. Some of these programmes might serve as a model to English showmen, each subject being furnished with a short description and full particulars given of the excellent accompanying musical items.

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FROM OUR OWN CORRESPONDENT.

The American Trust.

All WEEKLY readers know by what means certain makers of films, forming a group with the celebrated Edison Co., succeeded in closing the American market, rendering it unapproachable to nearly all the European makers. A regular trust was formed in order to reduce the European competition to a few friends of Edison and the French firms of Pathe Freres, Gaumont, Eclipse and Melies, based on the rights of the celebrated citizen of Orange, N.J., who was the inventor of a universal projector and to whom belonged the patents for perforations. Unfortunately, these gentlemen had counted their chickens before they were hatched. Our kinematographic friends over the herring pond have at last decided that the bluff is getting old and that it is about time that it should come to an end.

An immense enterprise has been started in the States and films without perforations are being made and projected by machines that cannot be touched by the Edison patents.

This new enterprise has been capitalised to the amount of two million dollars, and the European makers are able to send their goods to the United States as before. As a commencement the firms of Itala, Eclair, Lux, and Raleigh & Robert have sent this week 400,000 francs worth of moving pictures to the United States and this is only a commencement.

The Trust Fighters.

We are mostly indebted for this remarkable business success to Mr. Raleigh, of the firm Raleigh & Robert, and Mr. Barker, of the Warwick Company, whose energetic intervention has been the means of carrying this affair through. These gentlemen are still in America and working hard to get all the American makers to join this new combination, and we are certain that upheld on the Continent by firms such as Itala, Lux and Eclair, Messrs. Robert (of Raleigh and Robert), Sciamengo, Akar, and Vandal, the combination cannot fail to succeed.

The American correspondent of the KINEMATOGRAPH WEEKLY will no doubt have already announced the great meeting which took place at the Orpheum Music Hall, to hear the representatives of the Projecting & Producing Co., as well as the agents of the foreign editors who have lately joined this Company. It is useless for Eastman and the Patents Co. to threaten that non-inflammable films will not be supplied to the new independent firms, as the Lumière Co. has assured the International Producing and Projecting Co. that they are ready to supply all the film that they could wish to buy.

The Exploitants and the Convention.

In our last number we mentioned how dissatisfied were the showmen at the decisions adopted at the meeting of makers on the 2nd of February last. The following is the translation of a letter addressed to each showman in France :—

Our colleagues are aware of the decisions taken by the Editors at the Meeting held on the 2nd of February, and we are severely attacked in our interests by these same decisions. Shall we let our interests be sacrificed without resistance? Let all those who have any proposition to make, write and the "Industrial Showman" is ready to print any idea in the columns of the newpaper. It is important that the showman should form a league against the editors, and we propose that from this henceforth no films should be bought from any firm, that has signed the agreement of the Convention. Let us all agree to this so as to ruin all those who wish to ruin us.

It is a well-known fact that several makers have so well understood this, that a prolongation of six months is almost decided upon for all the films supplied by the editors, whereas before it had been agreed that four months was sufficient.

Financial State of Kinematograph Shares.

Le Camphre	Issued at 100 francs	29·50	31
Camphre (Cie Francaise du)	do.	16·00	
Celluloid (Sté Indust. de)	do.	140·00	143
Celluloid Petitcollin ex coupon 6	do.	79·00	
Cinemato Eclipse	do.	293·00	296
,, ,, shares	do.	400·00	
Cinema Exploitation	do.	99·00	56
,, Hall, ex coupon 2	do.	26·75	27
,, Omnia ex coupon 1	do.	91·00	
,, ,, parts, ex coupon 1	do.	221·00	
,, Theophile Pathé	do.	16·00	
Etablissements Gaumont	do.	140·00	142
Film d'Art, coupon attaché	do.	354·00	
Phonog. Ciné et App. de précis	do.	902·00	918
Phono Cinema "Lux"	do.	92·50	94
Plaques Jougla	do.	355·00	
,, Lumiere	do.	412·00	425

Mr. Gladstone's Bill.

Mr. Herbert Gladstone, the Home Secretary, will not be able to plead forgetfulness if he omits to redeem his promise to introduce a Bill giving the Councils control over kinematograph entertainments. On Monday his memory was again jogged in the House of Commons by the Earl of Kerry, who, alleging that three fires had already occurred this year, asked if the Bill was to be introduced without delay.

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"You want a Lantern like this."

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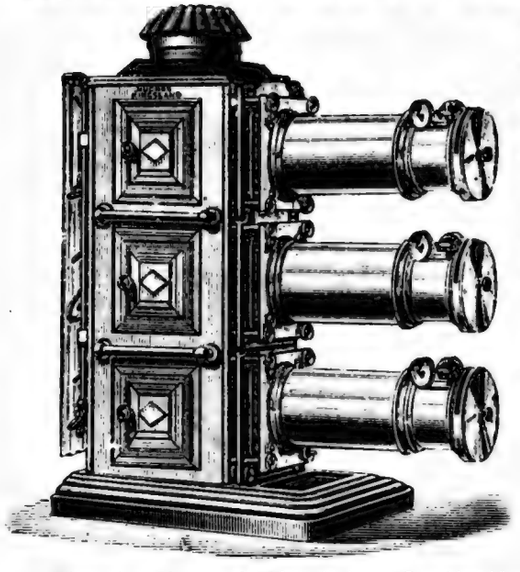

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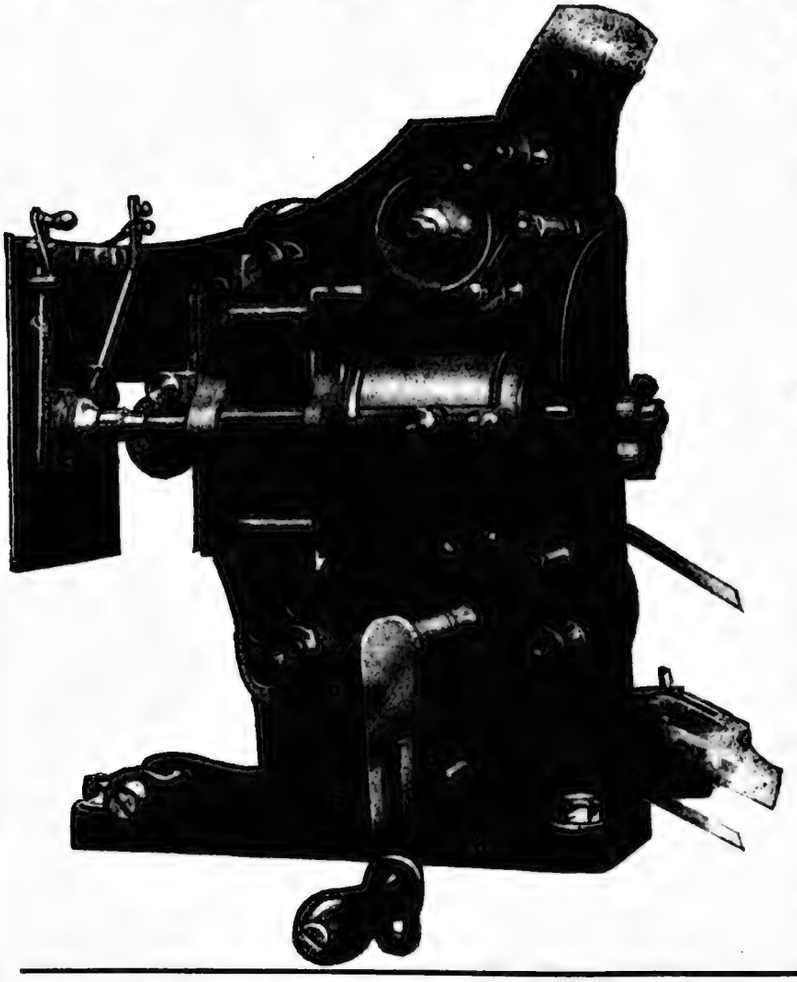

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Earthly Paradise - - -	465 ,,	7	15 0
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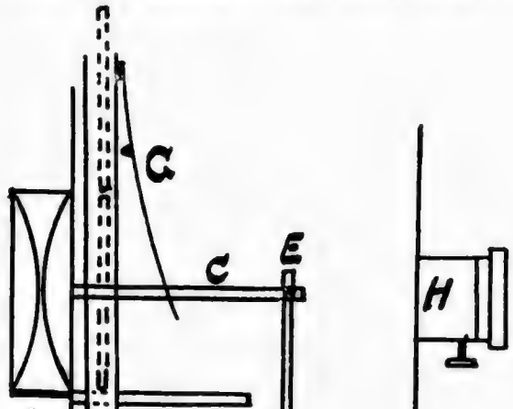
Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need light upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

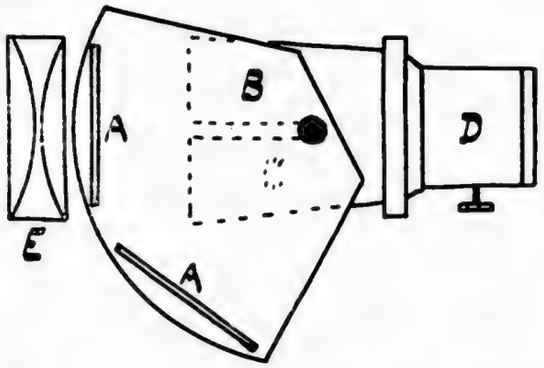
Dissolving with Single Lantern.

In reply to "A. R. Hogg," the most satisfactory method of dissolving (?) with a single lantern is to arrange to gradually place the first slide out of focus, make the change, and then bring the second slide into focus. The best method that I know of doing this, is shown in the annexed sketch; the principle is somewhat difficult to describe without the aid of a lettered drawing, but from it one will no doubt be able to evolve a workable apparatus. The lantern would have to be specially made, so let A represent that part containing the condenser. The carrier, B, would be vertical so that a slide placed in at the top would be able to fall right through. This carrier is so fastened to the rod, C, of which there are one on either side of the condenser, that the carrier can be pushed forward towards the objective, H, its limit of movement being the stop at E, at which end is a support. Immediately below the condenser is a rod, D; this is fastened at the lantern body only, and passes through the middle of the lower portion of the carrier as shown. Two slides (shown at dotted



lines) are placed in the carrier so constructed, and are kept from falling through owing to the lower one resting on the rod D. In order to change or dissolve the slide, the carrier is pushed forward, thus the slide gradually becomes out of focus, and as soon as it reaches the stop E the lower slide will be quite clear of the rod D and will fall on a species of cushion at F. In order to prevent both slides from falling out at once there is a spring, G, which is fastened as shown to the upper part of the carrier. Just before the carrier reaches the stop E, this spring will engage with it and the projection on the spring will enter a hole in the carrier and press against the upper slide during the time the lower one is falling, but no sooner is the carrier allowed to come backwards than the spring is released and the upper slide falls into the position occupied by the former. As soon as the carrier has reached its backward station the slide will, of course, be in focus, and whilst this is showing another slide is placed in the upper part of the carrier. There may be some minor details to work out, such as a lever for moving the carrier, but the general principle is, I think, fully shown.

The following is another form of quick changing carrier in which the picture is put out of focus during the change. It is particularly simple, yet the effect on the screen is most astonishing, for the picture seems to be whisked away yet another remains. The sketch will make matters plain. The



quadrant, B, is provided with a clamping screw which is secured after the front, C, has been set to the required distance. The slides are placed as at AA. E represents the condenser and F the objective. The quadrant, B, is merely pushed over and the change is made. This effect is entirely different to the usual "to and from" style of carrier.

Pressure of Gas with Ether Saturators.

It is quite possible for one to find, after taking careful note of the pressure of oxygen to give the most satisfactory light on one occasion, that if the apparatus be used on a later occasion with apparently the same conditions, the previous pressure of gas is not sufficient to give the same results. There are several reasons for this, the most important being that there remains in the apparatus some water, and this added to the fact that in many saturators the packing or stuffing often becomes in time more or less impacted, there not then being the clear way that formerly existed, it is quite natural to suppose that greater pressure is required on the part of the gas to force its way through. Placing the saturator in an oven until it acquires a good heat is usually beneficial; personally I like the idea of being able to get at the inside of the apparatus.—Reply to "Barome."

Starting a Penny Kinematograph Show.

Some people, like "Carpenter," who has addressed me on the subject, seem to think that there is a fortune in running a living picture show. He explains that he has saved nearly forty pounds, knows a little about lantern projection, can hire a shop (that has been a long time "to let") for 15s. a week, with a week's notice on either side, says he can pick up a second-hand apparatus for £15, and would cater for clients at one penny per head. I am afraid "Carpenter" is over sanguine. He asks for candid advice so I give it—leave it alone. The capital at command is totally inadequate and would soon be lost. The day is past when a small capital will build up a big business, especially in this line. On all sides one sees just such people starting in this business and closing up in a short time. Several firms with money behind them have already monopolised the best positions and after vast outlay are in many cases reaping the benefits. I have watched the "small men" trying to run a fourth rate show both come and go, and the interval between has not been long. In some instances they have had an audience (per hour) of a dozen dirty boys and girls. One must do things on a fine scale to get custom to make it pay. I am afraid that "Carpenter" has not considered the expenses of films, assistance, advertising, lighting, etc. Candid advice under the circumstances is to give up the idea.

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"There never have been pictures produced by any bioscope so clearly as those shown last Friday at the National Sporting Club, illustrating the fight for the Championship of the World between Jack Johnson and Tommy Burns. Every detail can be seen with wonderful clearness." *Winning Post.*

"The pictures are as clear as crystal." *Encore.*

"Proving the big attraction." *The Stage.*

Provincial Press Praises.

"The Triumph of the cinematograph clearly proved." *Western Daily Mail.*

"Monday night's audiences testified in a vigorous manner to the success of the pictures." *South Wales Daily News.*

"They are the best which have ever been shown." *Bradford Telegraph.*

"A most inspiring picture shown with wonderful clearness." *Bradford Argus.*

"The best ever shown of a ring encounter." *Yorkshire Sports.*

"The film is unquestionably the best ever seen, audiences packing every show." *Cork Examiner.*

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The Greatest Films of the Greatest Fight in History

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The "Empire" Improved Safety Shutter.

Messrs. W. Butcher & Sons, Ltd., are now fitting to their No. 2 "Empire" machines the improved safety shutter, as demonstrated at the London Hippodrome in December last. At the present time, when all recognised authorities are concerned as to regulations that must inevitably be laid down for exhibitions of animated pictures, it is well for the exhibitor to be aware of the improvements that manufacturers are adopting for the prevention of fire, etc. By the use of the shutter we have under review, it is claimed that the firing of the film in the gate is impossible. For some considerable time automatic shutters of various forms have been fitted to projectors, but all, without exception, have depended upon the stopping of the machine by the operator before the shutter drops and cuts off the rays of light. It will at once be seen that considerable danger here arises, especially when using the electric arc with about 40 to 80 amperes flowing, as a period must elapse between the break of a film and the action of the shutter. This period, of course, varies according to the promptitude of the operator and his presence of mind, and it is not an uncommon thing for a picture to become ignited. Although in most cases this is all that happens, it is obviously far better to prevent any possibility whatever of the film burning, and it is for this purpose that Messrs. W. Butcher & Sons, Ltd., have adopted this new type of shutter.

Briefly, by means of an improvement in the usual cut off, worked by a governor, the release of the shutter in the event of a break is controlled by the film; its action is instantaneous and in no way whatever dependant upon the stopping of the machine. Thus immediately the film becomes stationary in the gate, and before the operator could possibly stop his machine, the safety shutter drops. It will be seen that whilst this is a considerable advantage when the projector is driven by hand, it becomes of even greater moment if the machine is motor driven.

In the "Empire" machine the safety cut-off is controlled by means of a gyroscopic movement fitted to the shaft carrying the ordinary shutter and violet blade. The gyroscope balance wheel is caused to rotate direct from this shaft and, assuming a lateral position as it gains speed, lifts the safety cut-off.

In the improved type, the shaft or spindle referred to is broken and intercepted by a friction drive, which is controlled by a clutch, allowing the shaft to rotate or otherwise. The action of the clutch is dependant upon and controlled by the roller over which the film passes for centring purposes. When the film is passing over this roller it causes the clutch to be released and kept out of action, thus allowing the shaft to rotate and the shutter to open. In the event of a break in the film the latter ceases, of course, to pass over the roller before referred to, consequently the clutch is instantaneously brought into action, stopping the rotation of the shaft and allowing the safety cut-off or shutter to drop. It will be seen that unless the film is passing through the machine in the ordinary way it is impossible for the safety shutter to be open. The shutter has all the advantages of the ordinary type, and drops upon the machine being brought to a standstill.

When the projector is driven by a motor, means are provided whereby in addition to the safety shutter dropping in the event of a break the motor circuit is automatically broken and the machine brought to a standstill. Thus, where mechanical power is used the improvement becomes of immense value, as immediately a break in the film occurs the safety shutter closes and the machine immediately stops entirely automatically. The improvement can be fitted to existing No. 2 models, and most other types of projectors on the market.

Messrs. W. Butcher & Sons, Ltd., tell us they will be pleased to demonstrate the advantages of the shutter to any exhibitor at Farringdon Avenue, where they have a stock of machines ready fitted. This enterprising firm have several other important improvements connected with projectors and accessories on hand and which will be published in due course. In the meantime, we would advise showmen and others to investigate an undoubted improvement.

Latest News from America.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, Feb. 23rd, 1909.

The Film War.

Things are moving rapidly in connection with the war in the living picture trade. A big meeting was held by the Independents in the Orpheum Theatre, New York, on February 15th, with Mr. H. Streychman, secretary of the International Projecting and Producing Company, in the chair. The features of the meeting were the addresses delivered by Messrs. W. G. Barker, of the Warwick Trading Company, and C. Raleigh, of Raleigh & Roberts, representing the combination of European manufacturers who have made it their business to fight the Trust. Mr. Barker said that the new combination would include the product of some twenty-seven manufacturers from all over the world, and would be of a character, quantity and quality that would establish a new standard in the film industry and one that would have no comparison. Mr. Barker's previous visits and knowledge of this country stood him in good stead and had much to do with his securing the contracts that he assured his audience was in possession of himself and Mr. Raleigh, and by which the deal was made with the International companies. Mr. Barker assured his listeners that it was his intention to remain in this country until the plants to be established were in operation.

Somewhat of a sensation was sprung by his reading a cablegram which he claimed to have received yesterday from Europe stating that certain interests were now buying films for the purpose of duping them poorly and thus creating the impression in America that all European films were of an inferior quality. Mr. Raleigh followed and briefly affirmed the previous statements made and again assured his hearers that contracts were in their possession for all of the films set forth in the announcements of the International companies.

A resolution was adopted protesting against the proposal now before the Senate to increase the duty on Continental film and alleging that such increase is desired solely by men anxious to monopolise the American trade. Copies of the resolution were sent to the President and Chairman of the Ways and Means Committee.

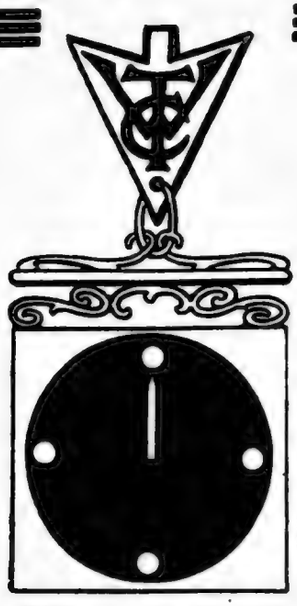
Exhibitors Combine Against Trust.

Eighty-six vaudeville managers from nine States and representing more than 200 theatres, assembled at the semi-annual meeting of the National Vaudeville Association at Columbus, Ohio, have decided to resist the Trust's demands to the utmost, styling them as "exorbitant and ruinous."

Efforts to Raise Duty.

The efforts to secure a higher duty are being made in no half-hearted manner. The argument in favour is that the American moving picture industry being comparatively young needs protection from continental competition, but exhibitors are in this matter free traders almost to a man and prepared to resist the raising of the figure to the last ditch.

IT IS A GOOD SIGN



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The first attempt of the Patents Company to enforce its royalty lost it eight vaudeville houses under the management of Percy G. Williams, who immediately contracted with Harstn and Company for Independent service.

Thirty reels of Continental film per week are guaranteed by the Independents.

Independent Items.

A little disappointment was caused at an Independent meeting owing to a large batch of film which was to have been on exhibition not turning up. It turned out that the film had been accidently shipped on to Chicago.

The action of M. Gaumont is still debated; on one hand it is freely stated he will go Independent, on the other that he is strongly with the other side. M. Gaumont is one of many European trade magnates at present in the States, crossing on the same boat as Messrs. Barker and Raleigh.

Some confusion is also caused by the existence of two Independent parties. The Film Import and Trading Company, which controls Cines, Eclair, and other lines, is not associated with the International Projecting Company. It is, however, stated that there is no antagonism between the two bodies, the chief desire of both being to fight the Edison Trust.

The Cameraphone Company, which was at one time expected to go Independent, has accepted a licence from the Patents Company.

The South Western Moving Pictures Exhibitors' Association, meeting at Little Rock, Arkansas, recently, pledged themselves not to exhibit prize-fight films or immoral pictures of any sort, and called upon manufacturers to produce only such pictures as will appeal to the best class of public.

The American Athletic Association has made arrangements with the chief living picture manufacturers to supply its affiliated clubs with all the films of interest dealing with automobilism which have been recently issued.

Later American News.

The International Projecting and Producing Company, represented by Messrs. Barker and Raleigh, entertained some five hundred exhibitors at Sherman House, Chicago, a day or two ago. The main object of the meeting was to display samples of the wares which the Independents have to offer, and the specimens shown were unanimously voted excellent.

In an interview in the *Show World* Mr. Barker makes a strong point of the fact that the Independents intend to offer American comedy, drama and scenery to exhibitors. He adds that the Independents comprise twenty-seven of the most famous makers in the world, and can supply two subjects for every one issued by the Trust.

In the same paper Henry Lee (of Auditorium fame) has an interesting article comparing the product of the American and European manufacturers, and says emphatically, "Italy, France, and England have a wealth of material of which we have but the faintest idea." Mr. Lee adds that Mr. Swanson, head of the famous firm of the same name, was present with him at the Sherman House exhibition of Independent films, and frankly admitted their excellent quality.

The *Film Index* states that the American licensed manufacturers will possibly enjoy the first right of printing their film on Eastman non-inflammable stock. On the other hand the Independents have the use of Lumiere Non-flam.

W. H. Swanson and Company have received notice from the Patents Company that the licenses of three of their branches at Chicago, Omaha and St. Louis are to be cancelled immediately.

At **Mr. Sidney Bacon's Hall, York,** this week there is a very fine programme including Gaul's Hero, Arab's Pursuit, Boatman's Daughter, Meditteranean Tragedy, and a lot of other first-class pictures. There is also the vocal comedian Joe Humphries appearing there this week.

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The most up-to-date Cinematograph Picture Theatre : : : :

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NO MORE RISKS OF PANIC!

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Marble Arch, London, W.

The invention has been fully patented all over the world. : : :

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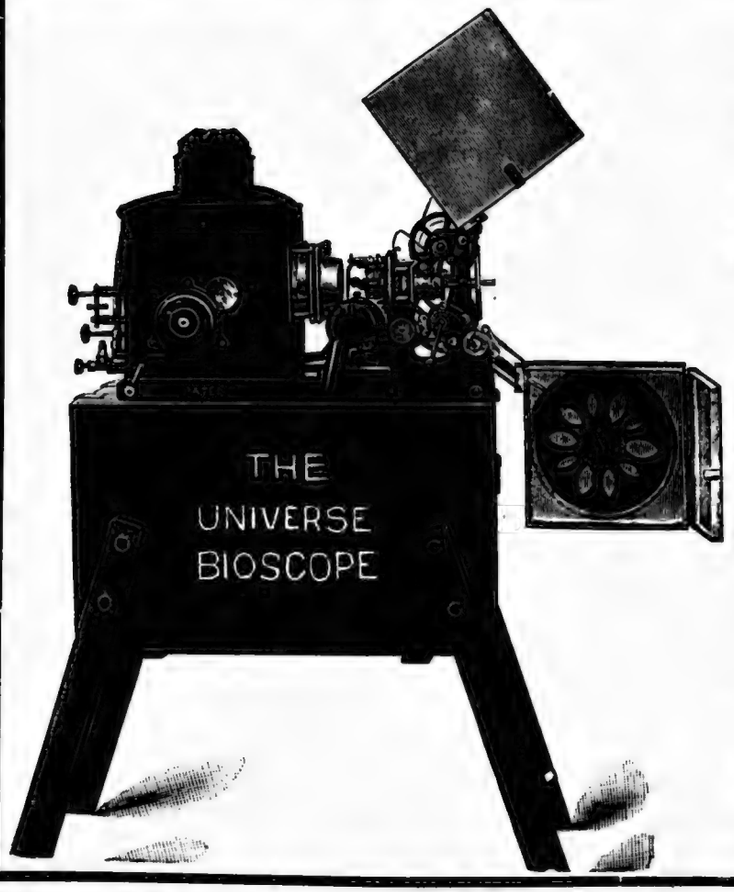

SHOWMEN

As a result of the late demonstration at the London Hippodrome, it is generally anticipated that the L.C.C. will make it compulsory in the future for every kinematograph to be fitted with

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

The London Animated Picture Company put in last week at the Music Hall, Chester, where their entertainment, which included a large proportion of comics, was applauded by large audiences.

The Winter Hall, Worthing.—The chief films last week at this establishment were Colliery Disaster at Durham, Horses for the Grand National, and numerous comic and dramatic numbers.

The B. B. Pictures put in their fourteenth week at Airdrie with Julius Cæsar as chief film, and among the supportiug subjects Day in Shakespeare's Country, 'Tilda the Lion Tamer, 'Arrie and 'Arriet at the Music Hall, and High Game.

The Colston Hall, Bristol.—The New Century Company here made a big hit with the Burns-Johnson film, for which they had the monopoly in this town for the week. Other films included Electric Policeman, Two Pigtails, and Cook's "At Home" Day.

The Premier Pictures at the Central Hall, Colne, include this week Cabin Boy's Sister, Religious Quarrel, Policeman for an Hour, Alpine Winter Sports, Mr. Brown Wins a Prize, At Home Day, and Ice Racing at St. Moritz.

The Boxing Contest between Britt and Summers was featured at Pringle's Picture Palace, Glasgow, last week, the management having enterprisingly secured a film showing the whole of the twenty rounds. The same picture was exhibited at the Bijou Picture Hall.

The B.B. Pictures at St. Andrew's Hall, Glasgow.—All classes were catered for by the admirable programme of living pictures presented at this establishment last week, among the chief subjects being Alpine Sports, The Land of the Pharaohs and the Merchant of Venice.

The Tredegar Hall, Newport, has had no difficulty in filling the place with the great film of The Burns-Johnson Prize Fight. Two houses nightly was the rule. The J.B. Picture Company, who manage the entertainment here, have secured the sole rights of the Burns-Johnson film for Wales.

The Picture Palace, Bolton.—In addition to a full evening's display of pictures there was a good variety entertainment and a very popular go-as-you-please competition at this hall last week. Among the films the chief are Bully and the Recruit, Motor Smugglers, Pirate's Honour, Father and Son, Hurry Up Please, Oh ! Those Boys, and Student's Jokes.

Brown's Royal Pictures spent last week at the Wallshaw Hall, Oldham, where crowded houses each night testified to their popularity. The long list of films included Convict's Revenge, Marco Visconti, Pretty Dairymaid, Waif's Christmas, Duty v. Revenge, Soldier's Heroism, Arabian Pottery, Troublesome Fly, Sweet Liberty, and Lady or the Lion.

Edinburgh.—The various picture shows here all report good business. The Paragon Pictures at the Operetta House featured a picture of the football match between the Heart of Midlothian and the Hibernians, and another of the King and Queen in Berlin. The Cinephone selections are excellent, and Master George Hendry, a vocalist and dancer, is also freely applauded.

Mr. Dove Paterson's kinematograph is as busy as ever, entertaining the big audiences which are the rule at the Gaiety, Aberdeen. This week the chief films were The Auto Heroine, How Jones Got a New Suit, Game of Cards, and Rifle Bill in the Stabbed Hand. The Cinephone this week renders "Love Me and the World is Mine" and "Oh, Oh, Antonio." The pictorial trip for the week is "On the Thames."

Pringle's Pictures at the Victoria Hall, Huddersfield, commence their 23rd week with every prospect of still continuing for a long time. As usual a thoroughly interesting bill of fare is presented, the two chief subjects being In Search of Oblivion and The Count of Monte Christo, while among others are Sheridan's Ride, Seller of Plaster Figures, How Jones Saw the Carnival, and The Bully and the Recruit. The latter subject has a peculiar interest, inasmuch as Mr. George V. Wibrough enacts the part of the bully.

The Public Hall, Airdrie.—There is a good selection of film at this hall for the current week and the manager of the B.B. Pictures is to be congratulated both on his posters and on the descriptive matter appended to each film in the programme. The chief subjects are Scenes in Burmah, Rival Mesmerists, Chauffeur's Adventures, Cat's Revenge, Last Year's Time Table, King in Berlin, Getting Father's Consent, The Model Wife, Spoilt Child, Norwegian Army, Crafty Usurper, Importunate Husband, William Tell, Herring Industry, Playing Patience, and Lucy of Lammermoor.

The Vaudeville Hall, Walker-on-Tyne.—Mr. Frank Rolands, manager here, sends us his list of films for the first three days of the week, and a well displayed poster featuring the other attractions on the bill. In addition to the one or two good variety turns the following films are shown: Fight for Honour, Newcastle v. Sunderland, Pneumatic Policeman, Burmese Types and Customs, Mysterious Armour, Bathing Prohibited, Old Actor's Story, Architect's Apprentice, Italy's Marvellous Cavalry, Rest in Peace, and King and Queen's Visit to Berlin.

Mr. William Coutts sends us the bill for his two Swansea picture entertainments, the Palace and the Shaftesbury Hall. At the older establishment an interesting list of subjects include Madman's Fate, True to the Test, Villagers' Quarrels, Behind the Mask, Her Newsboy Friend, Voice from the Dead, and many others. At the Shaftesbury, The Lighthouse Keeper is made the chief subject, while among the supporting items are Carried Away by an Eagle, Tricky Convict, Robbers and the Jew, Duel in the Time of Richelieu, Ingomar, Professor's Trip to the Country, and College Chums.

The Gem, Great Yarmouth.—The Taming of the Shrew is the most important film on the bill of this popular picture house this week. It is supported by Marseilles, Little Tick the 'Tec, Why Father Learnt to Ride, Sports in Toyland, Dare Devil Motor Car, and Lost in the Snow. At this hall on Monday last a special territorial night was held under the patronage of his worship the Mayor and the officers of the Norfolk Yeomanry, the East Anglian Brigade of the R.G.F.A. and 5th and 6th Batallions Norfolk Regiment. A special programme was given, including pictures of the territorials and London's new song rage "Bravo, Territorials."

Pringle's Pictures, at the Public Hall, Rochdale. To feature their chief film for this week, Pathé's Film d'Art The Red Hand, the management of this hall have prepared a very striking poster in red and purple, in the centre of which appears a large sized picture of a hand in red, while the accompanying descriptive matter makes great play of the Apache Dance and other features of this film. This is not the only good film at the Public Hall, among the other subjects being Hero of Gaul, Peggy's Prance, Mating in the Kitchen, Major Richardson's Bloodhounds, and a Grand Star variety company. This week the management here, wtth characteristic generosity, have arranged for a special benefit performance on Thursday, under the patronage of the Mayor and other local dignitaries in aid of the Local Children's Convalescent Homes. This is advertised with the profusion of printed matter which we now associate with this admirably managed establishment.

Mr. Hal Laws, in the course of an interesting letter from the Co-Op. Hall, Hebburn-on-Tyne, informs us that on Monday the picture entertainment at this establishment began a system of one show per night, instead of twice nightly as previously. Crowded houses have been the rule since the alteration, and for this week a specially strong bill of fare is provided. As a special turn West and Gate, comedians, are featured, and make a hit, a song by Miss Mona Lambert is well received, and the gramophone selections are as popular as ever. The chief films are Ayah's Revenge, Motor Boat Races, Waterproof Willie, Barber's Christening Day, Paris Fire Brigade, Percy's Moustache, Mother's Fault, and Her First Bike Ride, the latter, although an old subject, proving not the least popular. A special benefit performance in aid of the Stanley Mine Disaster Fund attracted a good house here on Friday last. Mr. Laws adds that The Wages of Sin has been booked as headliner for the coming week.

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Wealthy young man is saved by the blacksmith's daughter, whom he afterwards marries.

THE CASTAWAYS

Dramatic Code "Caswa" 630 feet

Depicting thrilling experience and shipwreck in mid ocean of a young couple en voyage to Australia.

THE TWO SONS

Dramatic Code "Toson" 587 feet

Domestic story picturing the true worth of an apparently wild son and the duplicity of his sanctimonious brother.

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A DAUGHTER OF THE SUN.—A story of early Japan, when but few strangers were allowed to visit the Flowery Kingdom. With the exception of the Dutch and Portuguese traders—mostly established at the seaports—the only persons permitted intercourse were the faithful missionary fathers, who sought to convert the warlike people. Our story is that of Mitsuka, a danging girl of one of the famous tea houses, who loved Komura, a young soldier. Both are converts to the Christian religion, but worship in secret. Taka, a noble, wants Mitsuka, but she spurns his suit and he and Komura become rivals. Obtaining permission to take Mitsuka and her lover by force, Taka finds them together, but Komura escapes and Mitsuka refuses to say where he is. When she is about to be put to the torture the crucifix is discovered, but Komura birsts in and strikes down the soldiers and he and the girl escape together. The pair now appear with the priest, Father Orlotto, at Mass, when an alarm is raised. Conferring with the father he understands the position and places Mitsuka and Komura behind him as the soldiers rush in. Unheeding the priest the soldiers engage with Komura, who is at last overcome. In the resulting conflict the priest is struck down and Mitsuka is also slain. As Taka rushes on the priest pulls himself to the altar, and Mitsuka puts up an imploring arm. As she finally sinks back the priest gives his blessing to all and expires.

Cines Co.

In attempting a living picture version of Dumas' novel THE THREE MUSKETEERS, the Cines Company have undertaken a difficult task and have accomplished it in a manner which should lead to a large demand for the film. Every one of the incidents of a story which never flags in interest from beginning to end is pictured, the adventures of D'Artagnan and the three musketeers Athos, Porthos and Aramis being shown in thirty striking tableaux. Showmen may be confidently recommended to send for full particulars of what seems likely to be one of the most successful films issued this season.

VITAGRAPH COMPANY OF AMERICA

THE HEROINE OF THE FORGE.—A hustling story with a heroine of a breezy cast. A young gentleman, riding through the woods on horseback, is attacked by two footpads, who fire at and wound him. The wounded man, clinging to his horse, is pursued by the two roughs. In another part of the woods a fine specimen of the sporting woman, equipped in hunting costume and carrying a rifle, hears the sound of firing, and as the horse with its wounded rider come into sight she stops it, assists the young man to dismount, and, interrupted as she is binding his wounds by the two highwaymen, knocks them down in a style evincing no inconsiderable knowledge of the noble art, and when they have fled, helps the young man along until they reach a motor car in which his mother is waiting for him. The development of the romance is followed in several succeeding scenes. The heroine is seen to follow the trade of a blacksmith, and the young man, entering the village smithy, is surprised to encounter the girl who has saved his life, the meeting leading to the inevitable match.

THE CASTAWAYS.—A young farmer, previous to leaving for Australia, where he has been offered a position as overseer on a sheep run, proposes to and is accepted by the maiden of his choice. After the hero has left, the captain of a trading vessel tries to secure the heroine's hand. Informed that he has been forestalled, he offers to carry the young couple to their far-off Australian home. They accept, and are seen boarding the vessel. A few days out a terrible storm is encountered, and the vessel has to be abandoned. The captain invites the heroine into his own boat but tells her husband that there is no room for him, whereupon the wife leaps from the boat and decides to risk her life in company with her husband. The two improvise a raft from some barrels and planks, and by great good fortune safely reach an island. Here they once more encounter the jealous captain, who succeeds in making the heroine captive, but her husband rescues her. The captain is drowned in a tussle, and husband and wife are left together once more, fortunately soon sighting a vessel which safely carries them to their destination.

THE TWO SONS: THE SAINT AND THE PRODIGAL.—This film deals with the strongly dissimilar sons of a wealthy merchant—Tom, the good for-nothing who spends his time drinking and gaming, and Joel, a sanctimonious young fellow. Tom gets into a disturbance in protecting a gypsy girl from ill treatment, and is placed under arrest. The incident is magnified to his father to such an extent that the young man is disinherited, and on his release makes his way to America. At home the other brother, not content with securing Tom's share of his father's wealth, plots to have the old man declared insane. He is successful, but as the old man is about to be led away to the asylum, Tom, returned from America, with the assistance of an old friend of the family, secures his release.

THE BRIDE OF TABAIVA.—An indian chief desires to marry the beautiful daughter of another chief. He is discovered in the girl's presence by her father, who takes him prisoner and condemns him to death as a spy. The daughter, pleading for him, incurs her father's displeasure, and the angry chieftain stabs his enemy. The girl cuts a vein and attempts to die with her lover, but, changing her mind, goes to the camp of the murdered man's father and urges him to take revenge, and, leading the tribe back to her father's camp, herself plunges a knife into the latter's heart, before falling dead herself.

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URBAN ECLIPSE-RADIOS

Drama and travel films make up the larger proportion of the Urban-Eclipse-Radios output this week. In the latter class one of the most striking subjects illustrates a journey from YOKOHOMO TO KIOTO, and pictures some of the most interesting features of both these places. The journey is made by boat against a very rapid stream, and one of the most interesting things in the film is the skilful work of the Japanese steersman in the prow of the boat, time after time a deft touch with an oar on the bank or bed of the stream enabling the boat to clear a rock by inches. Some charming views are encountered *en route*, the Kyoto Rapids providing a pretty picture and a long line of logs floated down the stream adding an interesting industrial touch to the scene. Street scenes in Kioto are no less interesting, typically dainty Jap women being seen weaving, an old street artist painting balloons for the delectation of the children, and an interesting view having also been secured of a group of young deer in one of the parks.

THE TROOPER'S BRIDE is an interesting little story of a French soldier who, returning to his village home after a spell with the army in Morocco in expectation of a period of rest and quietness, is unexpectedly recalled to the front by telegram. A tearful farewell is taken by sweetheart and father and mother and the soldier boards the liner which is to carry him to Morocco, while the others resign themselves to a period of "watching and waiting." Some interesting glimpses of actual war scenes in Morocco are furnished and then the unexpected return of the warrior with a medal for conspicuous bravery is illustrated.

FORGOTTEN is an affecting little tale of a handsome young Breton fisherman who in the opening scenes is observed asking for and obtaining the consent of the parents to his marriage with the girl of his choice. The betrothal feast—a boisterous open-air function—is illustrated, and then the hero sets out with his companions on a fishing excursion. His shipmates return alone, and one of them is deputed to break the news to the girl of her lover's accidental death at sea. With the passage of time the girl's grief lessens and she looks with favour upon the suit of her dead lover's friend. While the two are together in the cottage one day the supposedly drowned man makes his reappearance, hobbling painfully with the aid of a stick. Hearing voices from the cottage he peers through the window, sees that his place has been usurped, and walks quietly away without disturbing the lovers.

HEPWORTH MANUFACTURING Co

The Hepworth series of films illustrative of NATIVE LIFE IN NORTH BORNEO are continued in an interesting series this week which opens with an interesting view of soldiers changing the guard before the government buildings. Subsequent scenes give us a glimpse at some of the industries of the country; natives are seen splitting and drying cocoanuts, lumbering from the felling of the trees to the building of a huge raft in which they are directed down stream is followed, and ship repairing in the British North Borneo Company's dry dock is also witnessed. The conclusion gives a very interesting glimpse of a novel method of catching fish, the natives throwing charges of dynamite into the water and picking up the victims of the resultant explosion.

THE SHEPHERD'S DOG.—This is another of the excellent canine studies in which Hepworth's seem to have established a "corner." Rover once again is the chief figure. In this case he accompanies a little girl, who sets out to obtain medicine for her sick father. On the way home through the snow the girl loses her way and at last stumbles and falls senseless. Rover, as full of resource as ever, dashes homeward, awakens his sick master, and leads him to the place where his daughter lies unconscious. The feeble old man's efforts to resuscitate the child are futile, and at last he himself falls senseless by her side. Rover once again comes to the rescue, makes his way to a public house near, and soon returns with assistance whose timely aid just saves the lives of the father and daughter.

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Daring Train Robbery	350
The Trunk Thieves	425
The Pirates	210
Dangerous Golfers	350
Cinderella	600
Dick Turpin	300
Orange Peel	245
The Bookmaker	140
Her First Cake	300
To Tame his Wife	200
The bad Halfpenny	165
Night of the Party	500
Tailor's Dummy	435
Sunday School Treat	500
Enchanted Wine	500
Lazy Jim's Luck	300
Funny Black Man	100
The Corsican's Honour	350
Traitorous Guest	550
The Watch Dog	300
Desperate Poachers Affray	220
The Dog's Revenge	250
Fun on Board Ship	105
Mistress's Finery	100
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The Stowaway	550
Saved from the Sea	455
A Diabolo Nightmare	375
A Comedy of Errors	495
Thirteen at Table	330
The Jewel Casket	554
Undesirable Tenants	500
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Gipsy Fortune-Teller	200
Pilfered Porker	200
Juggling Fiend	350
An Affair of Honour	210
Bridget's Lover	475
Life of Nelson	800
Moving Day	390
Where there's a will	675
The Poor Mother	355
Through Switzerland to Nice	300
The Prodigal's Return	275
The Crime in the Snow	445
Rival's Necklace	625
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TYLERS WEEKLY TOPICAL SLIDES

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SERIES. No. 9 **READY. March 13**

SYNOPSIS

1. King arrives in Paris on his way to Biarritz.
2. King leaving Champs Elysees, after visiting President Fallieres.
3. King Alphonse XIII in his 100 h.p. motor asking the Mayor of du Pays Basque, the way to Eauxbonnes.
4. Private underground tunnel from Royal Madrid Palace, grounds where bomb was recently found. This passage is used exclusively by Royalty.
5. Caricature of Prince Bulow and his poodle modelled by social democratic sculptors with snow in their club Courtyard.
6. Simple life at Surbiton, Cabin where family live in day time.
7. Simple life at Surbiton. Having tea.
8. Smyth Piggott of the Agapemone, recently unfrocked.
9. Glory of the Agapemone driving in donkey car with two nurses.
10. Westinghouse-Brocklebank wedding, the Bride and Bridegroom.
11. Miss Daisy Brocklebank accompanied by the Bridesmaids drive the newly married couple to the station.
12. Unique New Testament, 6 only published, bound in Morocco, presented to the King, Queen, Prince of Wales, etc.
13. Unemployed hero Jerrow who saved two lives from drowning in the River Lea, March 8th, 1909.
14. Inspector Harvey, who saved the Margate Express.
15. Policeman artist, Frederick Humphry, who is painting a picture to be submitted to the King.

16-20 Remaining pictures will illustrate events happening within the next few hours.

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R. PRIEUR.

PIETRO THE BANDIT.—This film opens with a scene in which we see a tourists' guide made prisoner by a gang of bandits. He is forced to take off his clothes and one of the gang puts them on and takes his place. He meets a party of tourists at the station and after showing them the various sights leads them into the trap prepared by the bandits. The party are captured and one of them is forced to write to the Consul asking him to send a ransom of £2,000 or they will be put to death. The Consul sends the money by a messenger, who is robbed of his valuables before the prisoners are set free.

THE MADWOMAN'S CHILD.—The story opens with the kidnapping of a young child by a band of Gitanos. On learning of the loss of their child, the father and mother follow and endeavour to get back their babe. While struggling with one of the band the father is stabbed and falls over the cliff. The loss of husband and child drives the young wife mad, and in her madness she goes to find her husband at the foot of the cliffs and also imagines she is still nursing her child. After a lapse of fifteen years we see the young girl dancing in a public place. One of the band is jealous of the looks she gives a young man who is watching her. While thus engaged the young girl's mother (who is still mad) comes up, and is taken to the camp by her daughter. The two are followed by the man whose love she rejects. Seeing her lover making his way to the camp he follows and determines to kill him, but instead stabs the girl, who while lying wounded is recognised by her mother as the babe she lost fifteen years before. The girl's lover follows the assassin, and is followed in turn by the girl and her mother, and also by the head of the gang and his wife. The two men meet on the rocks at the sea shore, and are prevented from killing each other by the timely appearance of the mother and daughter, who take their knives away from them. The joy of once more seeing her daughter brings back the reason of the mother, who denounces the gang and gives her daughter's hand to her lover. The capable acting coupled with the magnificent scenery should appeal to all, and should be well received.

SPORTSMEN IN SWITZERLAND (comic). We see a gentleman and his family arriving at the station, and after making their way to the hotel, they wish to join the various winter sports. So they try their hand at skating, ski-ing, and in doing this we see the many falls they have. We also see the professionals taking part in the sports. The party then climb glaciers, etc., and here again they have many falls which cause much amusement. They finally dismiss their guide and we see them leave the village disgusted.

Itala Company

The Itala Co., through the agency of Messrs. Walter Tyler, Ltd., have a fine trio of subjects to offer the English buyer this week. Not the least successful should be the third adventure of that amusing person Foolshead, whose adventures when masquerading as Chief of Police and when anxious to commit suicide have been already mentioned. This week we are enabled to see some of the adventures of FOOLSHEAD IN THE ALPS. The young man is fired by the talk of guides which he overhears in an inn to essay a climb himself and after purchasing a rope ladder and a fine assortment of alpenstocks, with axes, etc., he sets out. Hampered by his numerous implements, he at once begins a series of ludicrous misadventures. Joining a party, which, roped together, is carefully picking its way, with a crevasse on either hand, Footshead, slipping, carries the whole party over the edge. Recovered from this mishap, he attempts to make progress on a sleigh, but is capsized again, and not to be beat, decides to try ski-ing—puts on the cumbersome gear in his bedroom and ventures into the snow once more—with results, if possible, even more ludicrous than before. To the onlooker, a series of very humorous falls ends with a view of Foolshead seated disconsolate in the inn to which a friendly party of guides have carried him Mention should be made of the charming glimpses of Alpine scenery furnished by this film.

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Week's Current Films denoted by asterisk *

PRECISION FILM CO.,
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Anarchy in England	300
The Price of Bread	540

VITAGRAPH COMPANY,
25 Cecil Court, W.C.

*Heroine of the Forge	315
*The Castaways	630
*The Two Sons	587
*The Bride of Tabaiva	380

NORDISK FILMS CO.,
18 Cecil Court, W.C.

*Walk through Zoo	492
*Moscow	348
*Winter Sports at Stockholm	492
*Nat Pinkerton (No 2)	843

KINETO Ltd.,
48 Rupert St., W.

Britt v. Summers	1200
Incidents in the life of the Kaiser	305

LUX FILMS,
R. Prieur, 68 Basinghall St.

*Madwoman's Child	724
*Pietro	724
*Sportsmen in Switzerland	527
*Gaffes, King of Detectives	452
*Earthly Paradise	465
*Love and Vendetta	567

CRICKS & MARTIN,
London Rd., Mitcham

Getting Father's Consent	385
Biscuit Making	610
Tommy and the Stickitlte	430
High Game	560

SAFETY BIOSCOPE CO.,
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LE LION FILMS—

Lost in the Snow	730
Dare-Devil Motor	250
Taxagramine Restaurant	510
An Old Tar	280

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*Daughter of the Sun	915
Origin of Moonlight Sonata	945
Adventures of an Old Flirt	990
Romance of Old Madrid	985
A Modest Young Man	890
Pagan and Christian	1000

CLARENDON FILM CO.,
Clarendon Rd., Croydon

Hard Times	390
The Crafty Usurper and the Young King	490
The Love of a Nautch Girl	480
His Work or His Wife	425
The Old Favourite	250

HEPWORTH MFG. CO.,
17 Cecil Court, W.C.

*Native Life in N. Borneo	400
*The Shepherd's Dog	375
River Panorama in Egypt	225
Why Father Learned to Ride	375
The Lost Memory	225
Interior of North Borneo	400

WILLIAMSON, DRESSLER & CO.,
27 Cecil Court, W.C.

Tower of London	1125
Pity and Love	640
Waterfalls of Tivoli	230
The Letter Box Thief	215
Saved by a Dream	485

THE CINES CO., Ltd.,
Arundel St., Strand, W.C.

*The Three Musketeers	1560
Father's Honour	676
A False Alarm	215
Marco Visconte	750
Importunate Neighbour	297
Darkness	623

J. F. BROCKLISS,
Rupert Court, Rupert St., W.

Champagne Then Sham Visions	466
Crime by Suggestion	625
A Western Tragedy	610

KAMM & CO.,
27 Powell St., E.C.

The Gordon-Bennett Race	394
Mr. Hopkins in the Alps	584
Electric Magnetic Cable Exhibition	604

THE WALTURDAW CO.,
10 Dane St., W.C.

Was it a Serpent's Bite	300
The Lighthouse Keeper	590
The Coal Mine Disaster	—
Copping the Coppers	265
The Herring Industry of Lowestoft	415
A Scotch Drifter Ashore	130

THE GAUMONT CO.,
Chrono House, Sherwood St.

Tragedy of the Sea	556
Japanese Fantasy	330
Weary Willie at the Carnival	565
Algy Earns His Own Living	575
Boatman's Daughter	640
Burns v. Johnson Fight	3700
Glories of Sunset	272
King and Queen in Berlin (1)	215
" " " (2)	193
Love's Duet	200

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St.

*Yokohama to Kyoto	440
*Trooper's Bride	590
*Forgotten	485
*An Awkward Return	490
*Hartz Mountains in Winter	300
*Salonica to Smyrna	345
Invasion Its Possibilities	1055
Picturesque Corsica	430
The Little Shepherd	410
The Squire's Folly	435
A Woman's Craft	490
Carnival at Nice	395

WALTER TYLER, Ltd.,
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Gottenberg (Series 2)	540
Opening of Parliament	about 200
Tram Ride Through Gottenburg	460
Karrie Snation	335
Norwegian Army	250

THE ECLAIR CO.,
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Agents—WALTER TYLER, Ltd.

*The Double (Nick Carter)	[illegible]
*A Perilous Mission	[illegible]
Persecution of the Huguenots	710
Rifle Bill—	
(5) Caught in a Trap	575
(4) The Spectre of the Plain	580

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Last Days of Pompeii	1250
Immortal Goose	—
Ragman's Bargain	410
Coffee Cultivation at Costa Rica	520
Baby's Chum	340

THE LION FILMS,
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Carried Away by an Eagle	672
The Dangerous Motor Car	249
The Policeman Prosecutes	321
The Widow's Secret	498
The Cat Sleeps	279
The Awakening of the Lion	480
The Adventures of Swallow-Bones	342
The Coalman's Spite	435
The porter is fond of his lodgers	393
Mr. Fox, his Wife & Daughters	705
Josephine is Ill	309
No Resistance Against Strength	261

ITALA CO.,
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Agents—WALTER TYLER, Ltd

*Romance in Sardinia	78
*Foolshead in the Alps	0
*You will have to pay for it	250
Foolshead Wishes to Commit Snicide	495
Sailor's Honour	550

R. W. PAUL,
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The Polite Parson	350
My Dolly	about 400
Domesticated Elephants	320
The Duped Othello	350

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A ROMANCE IN SARDINIA is a powerfully acted story, which gains from the additional fact that several of the scenes are set amid charming natural scenery. A father and son, Sardinian peasants, are each desirous of marrying the pretty daughter of a neighbour. The girl, as may be expected, favours the son, and learning this, the father, after a stormy scene, schemes to temporarily remove his rival. An opportunity offers in the shape of an offer from a Yankee speculator, who has bought a mine in the neighbourhood and who desires workmen. The father enters into indentures on his son's behalf with the American, the young man, protesting, is forced to join the band of labourers and proceed to the mine, managing, however, to first pay a farewell visit to his sweetheart, and to apprise her of his whereabouts. With his son out of the way, the old peasant loses no time, but straightway makes overtures to his crony for his daughter's hand in marriage. A bargain is soon struck, but the conversation has been overheard by the girl, who manages to have a note conveyed to her sweetheart. The latter returns in haste and is surprised by his father as he is endeavouring to persuade the girl to elope. An angry scene follows and blows appear likely to pass when a reproving vision of his dead wife appears to the old man and causes him to give way and consent to the marriage of the young couple.

YOU WILL HAVE TO PAY FOR IT is the title of another comic film by this company. A mischievous urchin knocks the hats of two men seated side by side in a park seat over their eyes. Recovering from their surprise, they indulge in mutual recrimination, in which a policeman who comes up is involved and when they are finally parted, in an effort to find the culprit each attacks a number of completely innocent persons, some genuinely funny scenes being the result.

NORDISK FILMS CO

The quartette issued by this firm is of particular interest from the fact that three of the films are of the travel class—and particularly good specimens of that class. Particular praise must be given to the subject illustrating WINTER SPORTS AT STOCKHOLM (the recent Northern Games). Beginning with a view of the arrival of the King of Sweden, who makes a polite bow to the camera, views are given of all the sports associated with the ice-bound North, together with some of a completely novel character. Skating views include racing and figure skating, and the other sports shown include ice hockey, sleighing, ski-ing (a particularly interesting picture of some big "jumps"), ice yachting (another instructive and exhilarating view), and motor racing on the ice (the cars, fitted with special wheels getting up a speed not frequently reached on land). A balloon ascent is the concluding view of an interesting series.

A WALK THROUGH THE ZOO—not our London establishment, but that at Copenhagen—will enable numberless young people to make the acquaintance of all sorts of formidable, grotesque and laughable creatures at close quarters, and we know no subject of recent issue more likely to appeal to juvenile audiences. The opening gives an interesting view of the seals diving, the next picture brings us close to a tiger, snarling viciously at a tormentor not in the picture, and visits are then made to the quarters of the elephant—a pretty scene showing one of these huge animals suckling a "young hopeful"—the kangaroo, bear, polar bear—two huge beasts who sport in their pond with the gaiety of kittens—the hippopotamus, and, last but not least, the monkey—several scenes being devoted to an exceptionally amusing and intelligent specimen of the species, who takes his meals like any human being, with the aid of a spoon, tumbler, etc., etc.

Moscow is illustrated in the third Nordisk film. The chief points of interest of a fascinating town are displayed in a picture of good quality, glimpses being afforded of Napoleon's cannon—a highly prized possession of the town which secured so decisive a triumph over the great Emperor—the old palace of the Romanoffs, the Tower of Ivan the Great, the chief mosque of the town, and an imposing colonnaded building, the Imperial Theatre.

Mr. Sidney Bacon has the entire rights of the Britt *v.* Summers fight picture, for his halls at York, Middlesborough, Carlisle, also entire rights for Newcastle and district.

Eclair.

NICK CARTER makes his appearance this week in the second film of the second series, illustrating his triumphs—a finely staged number entitled THE DOUBLE, showing how his acumen secures the release of a young man, who has allowed himself to be decoyed into a gambling den and there drugged and imprisoned. The victim, bound hand and foot, is thrown on a bed, while one of the band carefully makes himself up to resemble him—apparently with the object of passing a number of bank notes which have been found in the victim's pocket. Meanwhile, the young man's father has become alarmed at his absence, and repairs to Nick Carter for advice. The latter, with the useful "Patsy" in attendance accompanies the old man to some of his son's haunts, and duly reaches the place where he was drugged. The double is seated at a table with a woman companion, as the party enter and on his failing to recognize the old gentleman, Nick smells a rat, and secretly despatches Patsy to make investigations in other parts of the house. The latter, forcing a way through the ceiling, rescues the prisoner, who a little later is unexpectedly placed face to face with his double. The latter makes a last desperate bid for safety by dashing out the lights, but after a chase through the streets, and an exciting struggle with the tenacious Patsy, he is captured.

The Eclair Co. have another highly interesting film in A PERILOUS MISSION, a story of Napoleon's Austrian campaign. A Hussar, entrusted with important documents for the officer commanding a distant force, is wounded in the enemy's country, in rescuing a lady from the attack of a band of brigands. He recovers sufficiently to resume his journey in a country waggon, but is recaptured after a running fight with an Austrian troop. He secretes his despatches in a slit in the sole of his boot, and with some trouble escaping from the cell to which he has been consigned, takes one of the enemy's horses, and after a hot chase, reaches Napoleon's camp, just able to deliver his documents to the "Little Corporal" before falling senseless.

Mr. Sidney Bacon has an excellent programme this week at St. James' Hall, Kingston-on-Thames. There are two entire changes weekly, and the principal pictures exhibited this week are The last days of Pompeii, The Fatal Telegram, An Englishman at Home, The Sailors Honour, also Zanfretto and Napio. The Parisian Musical Knife Grinders, and Comedy Instrumentalists.

Wigan.—This town was well supplied with picture shows last week. At the Empire Palace, the chief films were the Road to Ruin, Richard III., Dog and Pipe, Great Bear Hunt, Soldier's Heroism, and Coney Island by day and night. At the Canada Picture Palace the singing pictures were much appreciated, while the ordinary films included Sold to Thieves, the Date Industry, Trainer's Vengeance, Old Tar, and Getting Father's Consent. Messrs. Weisker Bros. with their World in Motion Pictures are strongly represented at the New Central Hall in this town, and this week Mr. John Tupman, the operator, is displaying the following subjects in Search of Oblivion, Louis XVII., the Traitor, Beautiful Waterfalls, Drunkard's Fancies, Electric Policeman, Animated Newspapers and Flower of Youth. Tyler's Topical Slides are prominent and popular features of this entertainment.

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Ready on Saturday, Orders received now, the second film in the FURTHER ADVENTURES OF NICK CARTER, entitled

THE DOUBLE

An exciting film picturing the adventures of a foolish young man who is lured to a gambling den by a woman for whom he has conceived an infatuation. He is drugged and kept captive, bound hand and foot, while one of the band makes himself up to resemble him in order to pass the notes found in his pocket book. The continued absence of the young man makes his father anxious, and he applies to Nick for advice. The latter, going to the gambling saloon with his father and his trusty assistant Patsy is soon put on the track of the criminal, by the fact that the old man is not recognised by the villain masquerading as his son. Patsy is deputed to release the prisoner and does so, by forcing his way disguised as an "Apache," into the bedroom through the ceiling. Freed, the unfortunate young man is confronted with his double, and the latter, realising the game is up, turns out the lights suddenly and dashes out of the room, but is caught after an exciting chase by the athletic Patsy. One of the best of this great series.

Length 650 feet **Price £10 16 8 nett**

A PERILOUS MISSION

A film, every inch of which is full of incident, picturing an exciting episode of Napoleon's Austrian campaign. A young Hussar, entrusted with important despatches, wins through after innumerable difficulties, which include a period of confinement in a prison cell and an exciting pursuit by the Austrian soldiers.

Length 670 feet **Price £11 3 4**

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Sole Agents for British Empire:—
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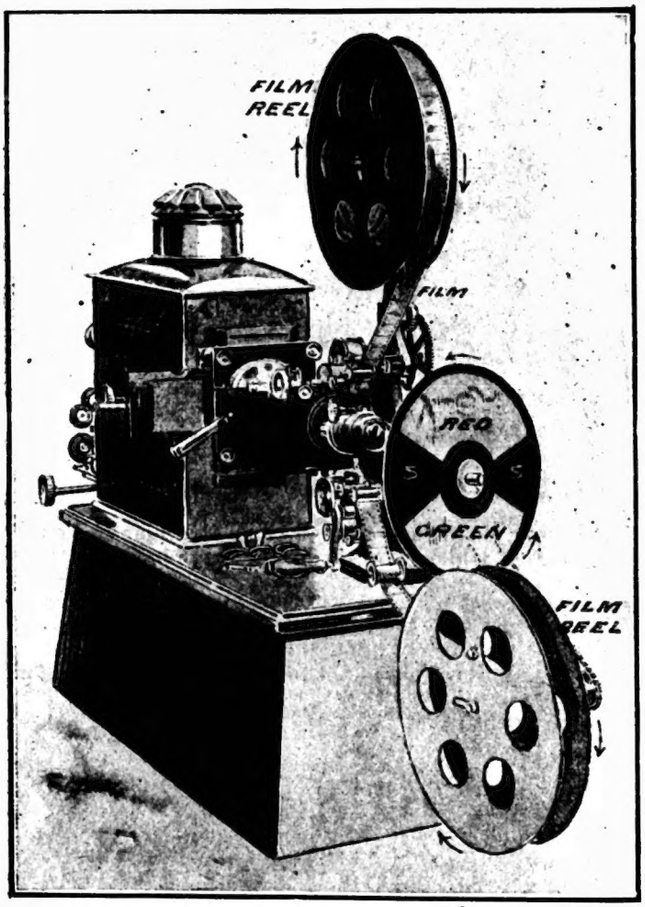
Kinemacolour.

HOW LIVING PICTURES IN COLOURS ARE PRESENTED.

MR. G ALBERT SMITH, F.R.A.S.

The extraordinarily successful demonstration of the Urban-Smith Colour Films at the Palace, on Friday last, and the further triumph secured by the process this week, when coloured animated pictures have been included in the regular Urbanora programme at the Palace, has led to no inconsiderable curiosity as to the methods by which results approximating so closely to the actual tints of nature are obtained on the screen.

The principles of the new process have already been detailed in our columns, and it is not necessary to repeat them in detail. It may be stated briefly that the films are taken by an ordinary Urban bioscope camera fitted with a prismatic screen or colour filter, which divides all the colours of the spectrum into two groups. The resultant film differs in appearance in no way from the ordinary "black-and-white" film, and the chief actual difference is that it has two phases, where the ordinary film has one, one of these covering the red side of the spectrum and the other the green.



THE URBAN PROJECTOR, SHOWING THE FILTER.

This film is projected (at twice the usual speed) on an Urban bioscope very slightly different to the commercial machine, except that it is fitted with a colour filter which, as it were, brings the colour rays into operation again. The impression of colour is thus obtained on the screen with the assistance of the principle of the persistance of vision, which is the basis of all living picture work.

Cinematograph Trade Protection Society Ltd.

ECLAIR CO'S IMPORTANT STATEMENT TO EXHIBITORS.

A meeting of the above was held at 90 St. Martin's Lane, on Wednesday afternoon, Mr. F. R. Griffiths of the New Bioscope Trading Company in the chair. The minutes of the previous meeting having been read and confirmed, the members proceeded to consider the prospectus and articles of association of the new company, certain alterations being made in the draft submitted by the Society's solicitor and the latter being instructed to see to the registration of the Society as a Limited Co. In forming the articles, the council have, they state, been actuated by a desire to fully conciliate the trade and have no idea of antagonism to manufacturers, but have for their main object "The promotion and maintainance of the entire freedom of the trade." They have provided themselves with clauses giving power to enter into all branches of the trade including the making of films, but unless they are forced by circumstances they have no idea of taking advantage of these clauses. All the officers are honorary except the solicitors so that expenses will be reduced to a minimum.

M. Marcel Vandal, of the Eclair Co. of Paris, who was present at the meeting with Mr. Collier, of Messrs. Walter Tyler, agents for the Eclair Co., stated, Mr. Collier acting as interpreter, that no authority had been given by his company, or by the Aquila Co., for their names to be included in the list of firms issuing the agreement of March 1st, and he assured the meeting that before binding themselves in any way, they would consult the exhibitors and members of the society.

After Mr. Jury had expressed the thanks of the society to M. Vandel for his statement, the meeting dissolved.

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WANTED situation in dark room experienced Perforating Printing and Developing also Operating, good references apply—A. L. Kinematograph Weekly Office.

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TO permanent picture shows, to be sold cheap, Operating Box for Bioscope and Lantern almost new, lined with Fireproof Uralite, height 7 ft., length 7 ft., 6in., width 5 ft., 3 in., thickness of wood ¾in. Harrold, Her Majesty's, Walsall.

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In Birdland, new	825		2½d
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Vengeance in Normandy, new ...	630		2d
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Gymnasts	200	1 15	0
Terror of Neighbourhood ...	300	2 12	6
Sugar for Bird	400	4 0	0
Adventures of a cheap watch ..	250	2 2	0
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Dick Turpin's Ride to York ...	500	4 15	0
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Cinematograph by Wrench lowest cash or credit terms.
Your old cinematograph taken in part exchange for up-to-date Wrench machines.
Complete list of cinematographs 200 pages post free 6d. deposit.
Hughes' cinematograph, almost new, 2 cine and 2 lantern lenses, £14 14 0. or £3 14s deposit and twelve payments monthly 20s.
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Wanted to purchase for cash. Song Slides, Films, Arcs, Cinematographs etc.
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To brighten your show. Write for list of Service Talking Machines
100 lantern slides, photographs, assorted, landscape, seascape, etc. .. ... 3/- per dozen
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Lantern lecture sets purchased or taken in exchange.
Wanted a few good sets of slides, illustrated songs.

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Nearest Station, Putney Bridge, open to buy any quantity second-hand films. Only first quality entertained. Send list of what you have to sell and state lowest price.

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Tavern Keepers Daughter	410
Livoli Falls, tinted	300
The Drunken Mattress, comic	715
My Word if you'r not off, comic	265
The Boy's half holiday	390
Our Cousin from abroad, comic	450
He is a Jolly Good Fellow, comic	375
The Boat Race 1907, new,...	218
Dumont's Hydroplane, new	185
Jail Birds, sensational	600
A race for a rose, dramatic	605
Derby, 1908, new...	270
Eggs and Bacon, comic	200
Suffragettes mass meeting, new	205
The Galveston disaster	380
Japanese river laundry	85
Old Isaacs the pawnbroker, pathetic, worn...	728
A Prize Fight	600
An Ostrich Farm	100
Chinese ploughing with oxen	60
The valet's legacy, dramatic	400
The Terrible Kids, comic	600

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Caught by Wireless, sensational	900
Saving the colours, sen	690
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Jealousy and madness, dramatic, tinted ...	595
Indians and Cowboys, sensational	545
My ladies revenge, dramatic	520
Sherlock Holmes, dramatic	700
The farrier's daughter, dramatic	765
The Lone Highwayman, dramatic ...	740
Her rival's necklace, dramatic, tinted ..	625
The Robber's daughter, dramatic, tinted...	390
Sorrows of a Clown, pathetic	640
Where there's a will there's a way, dram ...	765
Another's Crime, sensational, tinted ..	540
A Diabolo Tragedy, dramatic	345
An innkeeper's avarice, sen., tinted ..	490
Magic of music, Pathetic	505
The Fatal Locket, sensational, tinted ..	630
The Woodchopper's daughter, dramatic ...	610
The Pilot's daughter, dramatic	650
The stepmother, pathetic	600
Good for Evil, dramatic	695
The Foundling, dramatic	830
The robber's sweetheart, sensational tinted	750
Never too late to mend, dramatic	450
The village doctor, dramatic tinted ...	600
The Masquerade Party, dramatic	530
A Ghost Story, dramatic..	230
Little blind girl, tinted, pathetic	445
A Clown's Love story, dramatic	320
The squatter's daughter, dramatic... ...	525
On foreign service dramatic	605
The servant hypnotist, comic	460
Ice cream Jack, comic	515
The Mechanical legs, comic	420
My Wife's Dog, comic	375
Harry Lauder off to America	260
A Cruiser in a rough sea	150
Life in a flat, comic	625
Nobody works like father, comic	690
The Trunk mystery, comic	425
The Watchmaker's Wedding, comic ..	435
An Overdose of love potion, comic... ..	300
If All Thieves Reform, comic	600
The life of a song, comic	260
The Housekeeper's Tea Party, comic, tinted	435
When the stormy winds do blow, comic ..	345
Troublesome boots, comic	410
The useful umbrella, comic	400
The thieving hand, comic...	325
The mesmerist, trick, comic	500
Baffled bobbies, comic	320
Mind your own business, comic	300
Father buys a lawn roller, comic	560
A fish story, comic	450
The Mechanical Statue, comic	504
At the seaside, comic, tinted	428
A nurse's voyage, comic	335
A cold and frosty morning, comic	375
An embarassing purchase, comic	500
The Effects of Scotch, comic	160
If W. Penn came to life, comic	535
How can I escape? comic...	290
Bluebeard, tinted throughout	706
Ten minutes in the Far East	450
Logging in Canada	400
A Pigeon farm	170
The Champagne Harvest	130
The River Meuse, tinted	350
Pompeii, new	220
India In Paris	310
Lord Mayor's show	245

CROSS'S—continued

Tour of China	460
Norway, new	700
Swiss winter sports	600
The Chamounix railway	340
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Towing the Suevic's bow	365
Airship trials	450
The Commander's Revenge, dramatic, tinted	530
Cheap continental holiday, comic new ...	740

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Sealed lips, dramatic	300
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Loves Drama, dramatic	430
The Wreck of the Mary Jane, sensational	500
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The Foster Parent, dramatic	620
The Two Brothers, dramatic, tinted ..	990
The Adventuress, Pathe, sensational ..	906
A Famous Escape, sensational	730
The Crime of a Duchess, sensational ..	450
The Soldier's Wedding, dramatic	675
Lost in the Desert, dramatic	600
Trapped by Pinkerton's, sensational ..	760
A Humble Friend in Need, pathetic ..	725
The Blacksmith's Revenge, dramatic, tinted	495
Boy with sixth sense, dramatic, tinted ...	380
The miner's daughter dramatic	600
The Kindhearted Tramp, dramatic ...	440
The Transformation of a Country girl, dramatic	490
The Shrimper dramatic tinted	445
The Female Spy, sensational, tinted ...	428
The Bandit's Waterloo, dramatic	830
The Flower Girl, dramatic	377
Love Conquers All, dramatic	535
Old Isaacs the pawnbroker, pathetic ...	535
Every Man to his Trade, comic	335
Beauty's Eyes, comic	250
A Difficult Problem, comic	297
In the days of the French Revolution, dra., tinted	453
The Prodigal's Return, pathetic	275
A Dream of Luck, comic	600
Cast up by the Sea, dramatic	435
The Burglar's Midnight Surprise, comic ...	400
India	400
The Fisher Girl's Wooing, dramatic. tinted	400
A Ticket for Two, comic	675
Returning Good for Evil, dramatic, tinted ...	385
Western Justice, sensational	700
The Restaurant Thief, comic	530
A dash for Liberty, sensational	750
His First Row, comic	330
In Time of Rebellion, dramatic	460
Anything to please the Children comic ..	235
After the Fancy Dress Ball, comic	345
The Baboon, sensational	390
The Hooligan's Idea, comic	365
The Music Master, pathetic	475
Little Tich, comic	450
Short sighted Jane, comic	205
Thomson's Night Out, comic	700
The Bookworm, comic	390
The Tenant's Revenge, comic	336
The Hero, dramatic	250
A Drama in Seville, dramatic	510
The result of deceit, comic	178
By the hand of the Enemy, tinted, dramatic	660
The arm chair, comic	560
The magic armour, comic	100
Moving Day, comic	315
A Night in Dreamland, comic	500
Tommy, the Tinpot Hero, comic	439
Amateur Night in a Music Hall, comic ...	390
Music Hath Charms comic	454
Father Buys a Ladder, comic	570
Turning the Tables, comic	295
Stolen Fruit, comic	270
The Captain's Wives, comic	590
The Limerick, comic	350
The Inexperienced Chaffeur, comic ...	198
Baby's Misfortunes, comic	355
A Comic Serenade, comic	250
Jones' Birthday, comic	245
Uncle's Clock, comic	355
Mother-in-Law is a bore, comic	445
Robbers Robbed, comic	396
The Tell-tale Telephone, comic	250
Discharging the Maid, comic	204
Why the Wedding was put off, comic ...	225
The Magic Powder, comic	440
The Water Babies, pantomime	550
Hop o' my Thumb, pantomime	840
Little Robinson Cruesoe, pantomime ...	500
Dreamland Adventures, comic	540
The Pretty Typist, comic...	510
Orange Peel, comic	245
Cruesot's Steel Works, tinted	500
The Torrent, tinted	470

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The Marathon Race, Pathé	445
An English Harvest	245
Sheep Shearing	235
The Fountain of Eternal Youth, tinted	800
A Would-be Hero, comic	310
The Doings of a Fool, comic	428
The Knife, sensational	435
Through the Grand Canyon, tinted	600
The Lottery Ticket, comic	650
Films at 2d. per foot.	
The Pirates, sensational, tinted	545
The Bad Sister, dramatic, tinted	590
An Indian Idyll, dramatic, tinted	412
Go, Little Cabin Boy, dramatic, tinted	806
Sunshine after Storm, dramatic, tinted	900
A Wife's Forgiveness, dramatic, tinted	590
Messina Earthquake, second series, new	460
The Fortune, trick	495
Waiting at the Church, comic	470
Tommy's Trip to Morocco, comic, tinted	780
The Runaway Horse, comic	445
A Husband and How to Train Him, comic	405
The Music Hall Agent's Dream, comic	284
The Magic Flute, tinted	560
Beautiful Biarritz, tinted	300
Lapland, new	508
Coffee Growing	500
Our Christmas Turkeys	275
Oyster Fishing, tinted	405
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A Good Repentance, dramatic	560
The Moonlight Dream, comic, tinted	425
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The Sultan of Morocco Cycles	40
View of Paris from River Seine	80
Village Marathon Race portion	100
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The Escape	422
Paris Orphanage	495
Swans on the Thames	180
Winter Sports in Norway	200
French Flag	30
Midsummer Night's Dream	162
Railway Panorama—Devonshire	100
Scenery from Steamboat—River Dart	140
American Flag	30
Dick Turpin's Ride to York	400
On the River	20
Fishing Smack Race	40
Railway Panorama—Belgium	120
1½d. per foot	
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Mr. Drawee	410
Ihles and Antonio	250
Bruges Tournament	625
Breach of Promise Case	150
Cheekiest Man on Earth	275
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The Ransom	528
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Substitute	528

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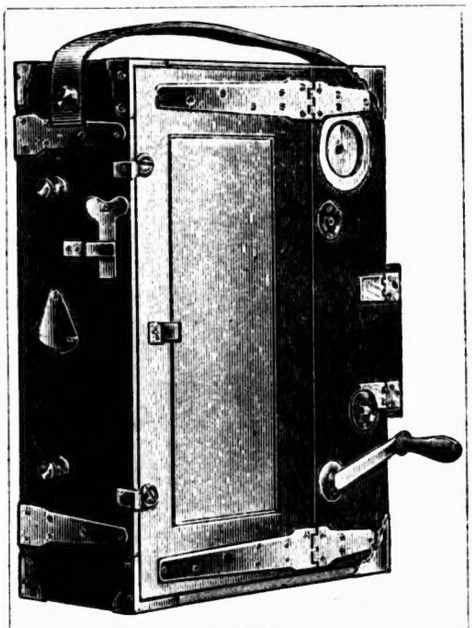

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Walturdaw Hire Department.

The indefatigable Mr. Walker, of this company, has prepared yet another list of films lately added to their hire department. This includes all the best films of recent issue and will be sent to any showman making application and mentioning the WEEKLY.

Nordisk Films Co.

Mr. Landmann informs us that the above Company is now prepared to issue four films per week in place of the two which have been the rule for some time. The Nordisk Co. have placed four films on the market weekly for some time in America.